

KING ORSTINATE

Sop Brotishe is a man of several lands-the was form and risider in finings, crose to time as colysponation in the Virgin sistents, and is more based in colysponation in the Virgin sistents, and is more based in substitution. Die III — III—III — III — III

So get vourself a little rum

and get in the mood for some fun...

Vince Drosdik



King Dbstinate is available for personal appearances, Write or call: 125 New York Ave., N.W. Washington, D. C. 20001 (202) 398-1620 Side A

1 25 VEARS A PAN

2. ANTIGUA INDEPENDENCE

3. D. C. SPECIAL

Side B

1. FAT MAN DANCE

3. CHRISTMAS IN THE WEST INDIES

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Lyrics & Music - Paul Richards Arrangements - Frankie McIntosh Producer - Paul Richards Engineer - Questar Welsh Photographer - Whitmore D. John Executive Administrator: Attorney Monica Bowd

Antigua Independence

D land of peace, a haven of rest Antigua, your shores are blessed With the sweat of those who toiled In bondage to till the soil From black hands sweet sugar flowed Many died with each came load Dut of bondage came a new dawn Antiqua was born.

Chorus
And my people fought on for 400 years
Dippressed faces drenched with tears
Now that we have become
A free nation sound the drum
Hail Antigua, freedom forever.

For many years, we were governed By the laws of Great Britain Forced to produce in a quantity Goods for Europe's white gentry. In our rules no say had we We were then a colony Swallowed by Colonialism And Mercantilism.

As time progressed, new rights we won Now we can vote in an election Freedom of speech and of religion The right to an education A home, a job, freedom from hunger Press freedom for the newspaper Freedom to make our policy Internationally.

> BEACON ENTERPRISES, INC. Child Development Center - Professional Consultants Cultural Development Specialists

Attorney Monica Boyd President 202-3898-1620 125 New York Ave. N.W. Washington, D. C. 20001

Special thanks to all the wonderful people who stuck with me throughout the years because of their belief in my God given talent.

Distribution U.S.A. 125 New York Avenue N.W. Washington, D. C. 20001 (202) 398-1620 Aruba N.A. Caleria Moderna Hendrik Straat 15 Dranjested P. O. Box 623 Phone 24080 Obsti

U. S. Virgin Islands Music World Chortolle Amarile St. Thomas (809) 774-5411



A GREEN BAY RECORD PRODUCTION







KING **OBSTINATE**

King Obstinate is a man of several lands--he was born and raised in Antigua, rose to fame as a calypsonian in the Virgin Islands, and is now based in Washington, D.C. He is--literally--a man of many hats, Known to a few by his real name. Paul Richards, he can be alternately serious (as with the album's most important song, "Antigua Independence"--lyrics at right) People of all nationalities can enjoy "The Christmas Song" or a number about the unifying qualities of music, such as "The Nation's Capital." West Indian double-entendre is typified in the piece, "Use Your Head." And the point of "25 Years of Pan" is that a quarter century of the Antiqua Carnival is inseparable

So get yourself a little rum and get in the mood for some fun...

Vince Orosdik



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Side A

1. 25 YEARS A PAN

2 ANTIGUA INDEPENDENCE

3. D. C. SPECIAL

Side B

1 FAT MAN DANCE 2. USE YOUR HEAD

3. CHRISTMAS IN THE WEST INDIES.

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Antiqua Independence

O land of peace, a haven of rest

Antiqua, your shores are blessed With the sweat of those who tolled In bondage to till the soil From black hands sweet sugar flowed Many died with each cane load Out of bondage came a new dawn Antiqua was born.

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As time progressed, new rights we won Now we can vote in an election Freedom of speech and of religion The right to an education A home, a job, freedom from hunger Press freedom for the newspaper Freedom to make our policy Internationally.

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A GREEN BAY RECORD PRODUCTION I P 002



Thomas and Taylor

To the many music personalities in the U.K., who this year gave THOMAS & TAYLOR a chance to have our music heard by their audience. THANKS TO, Tony Blackburn, Glen Thornhill, Bichard Serling, Robby Vincent, Jeff Young, Greg Edwards, John Sachs, Martin Collin, Steve Walsh (ALL OF VOIL STEUL), even the many, many other (radio people).

TO THE MANY WRITERS, AND EDITORS OF THE VARIOUS PUBLICATIONS, IN LONDON:

Mork Webster, Chris Wels, Mervin Anthony, Bob Killbourn, James Hamiton, These are the people that gave our personally, LIFE, through their various publications, Blues & Soul Echoes, Record Nitror, New Music Express, GOD BLESS EACH AND EVERYONE OF YOU, AS WELL AS YOUR PERSONAL TO VICE ONES.

To our good friends, who work for That Other Record Company, that chose "RAP (crap) MUSIC" over THOMAS & TAVID, Vincent, Mike, Jill, Ken (July and Llove you), and everyant the press department. TO PETER EDGE, who reaffirms our belief that, YOU DON'T HAVE TO KNOW A DAMN THING ABOUT MUSIC, TO HAVE A GOOD JOB NIT.

A special thanks to Keith Robles (Chappell), a truly good friend to have. To Susan Dodes (Chappell, U.S.A.) who beleived from the start of the first beat at our first single, "YOU CANT BLAME LOVE".

My good good friends at RUSH RELEASE (LONDON), Ian, Nick, Paul, Thanks for everything.

To the radio stations in our hometown NEW VOIKS, who refuse to program our music, we told yout the baggining of est year the HOMAS & AVIOR would be heard this year. AND that we would find our quidence, and they in return would find us, and as our music confinue to make the (RCP) charts in the IU.K. & LIGNOEs and as our following confinues to grow we say even to you, "God Bless. You and Youss." A SPECIAL, SPECIAL, THANKS TO LYNN TOLLIVER (Clevland) WIZAK, who knows acood music when he hears!

Thank you BRIAN CHIN, and all the other people at Billboard magazine (in America) who picked our record, "YOU CAN'T BLAME LOVE". BRIAN, you have been a ray of hope for us.

Thanks to Tony and Diane Arfi, owners at Power Play Studios who gave us a chance to record our music, without pressure, when there was no money to be found. To Gary Salzman, manager at Power Play Studios, who was instrumental in helping us get our music recorded.

THANKS TO ALL THE AMERUOSOS, Vito Sr., Chris, Frank, Martin, and Mary Jean, You have always been there to help us.

Thanks to my good friend, Patrick Adams, who helped Judy and I, get our music across on tope. While Patrick can most of the time be a pain in the ask, he is truly a musical genius. And while Judy and josses an advandance of God given musical fallent, without Patrick, this album would have been almost impossible to complete the way that we wanted it completed, Patrick, from the bottom of our hearts we thank you.

Last, thanks to our family, who gave their support, their money, and their time, to THOM/TAY records this year. Gladys, Martha, Edgar, Debble, George, and to our family friend, Johnny Arlams

We save a special spot in our hearts and thank you's for our very special friend, Art and Dee Colman, who have invested in THOMAS & TAYLOR for many years. You have always stood by us, even during the firms when our families were not sure. Truly you guys are more than friends.

GOD BLESS, AL

LAMAR THOMAS

FROM THE LP.

THOMAS & TAYLOR EXCLUSIVE PHOTOGRAPHER
BERT ANDREWS PHOTOGRAPHY
New York, New York

SIDE A

CLUB MIXS

SIDE B

FREEDOM (Radio Version)
INSTRUMENTAL

4:10 4:17

ARRANGED BY PATRICK ADAMS LAMAR THOMAS

WRITTEN AND PRODUCED BY LAMAR THOMAS JUDY TAYLOR FOR

THOM/TAY PRODUCTIONS

CO-PRODUCED BY PATRICK ADAMS

RECORDED & MIXED AT POWER PLAY STUDIOS LONG ISLAND CITY, N.Y.

COVER ART AND GRAPHICS BY: PULSE LITHOGRAPHY THE GRAPHIC DESIGN GROUP



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Exclusive Monagement
And international Fon Club
VICTOR SALUPO
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Sulte 4-A
New York, NY, 10017
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Anita, Jeff, Duke

AND THE STATE EXCITING QUAR

 The Army Of The Lord
 Life Is Worth Living If Jesus Is There
 What A Wonderful Time 2:34

5. The Night Before Easter PRODUCED BY: JOEL E, GENTRY ASR BOB McCOLLUM

SKYLITE RECORDING COMPANY 1516 HAWKINS STREET NASHVILLE, TENNESSEE 37203

2:52 3:35 1:38

SIDE TWO I. I've Been Bern Agein

2. When God's Cheriot Comes 3. Walking With The Lord 4. My Non-Stop Flight 5. Cleanse Me

2:45

2:04

3:35





"Tarzan"





Shirley, J. D., Mary



Stamps Quartet 2000 A.D.









Ray & Pam

Jimmy, Dana, Debbie, Mana

Jeff, Dannie, Betty







TONYA KELLY-JOI MARSHALL-DI REED

A record shattering debut album can happen if the harmonies are tight, the production top notch, the look right...and fate smiles. Jade's first album was a masterpiece of timing as the public embraced the trio's matchless harmonies, stylish look and powerful delivery.

It can be tougher the second time around — expectations are greater, comparisons inevitable. Jade's Mind. Body & Song quickly dismisses any doubts and easily withstands time's acid test by delivering dazzling new music that captures all the talent glimpsed in their debut and delivers even more.

This new collection of songs is proof positive these three young women have grown in depth, dimension and dedication in the year-and-a-half since their knockout gold debut album, <u>JAPE to</u> the Max.

Success came so quickly; they crisscrossed the world, touring and doing TV spots (everything from The Tonight Show and Soul Train to multiple Arsenio appearances and six shots on England's wildly popular Top of the Pops).

As their hit singles, "I Wanna Love You," "Don't Walk Away" and "One Woman," raced up the charts and made them a familiar name at radio, they grew closer. New friends when this whilrlwind began, Tonya, Joi and Di began to discover more about each other. They often stayed up all night, sharing everything from their favorite gospel, jazz and R&B songs; who likes spicy

food; who can't resist a new puppy; who calls home the most; who can catch a cab quickest in the rain; who stays up all night to write; to what satisfies the heart's desire in each one of these sisters linked by fate and by music.

What emerged in those late night conversations is defly displayed in this album. This time out, they are singing of love, relationships, awareness and "you'd-better-understand-it sex." The message is delivered in funky grooves and soaring harmonies that ride the joyous melodies. "The world is more receptive to women saying what they want, and that's what Jade's songs do, " Tonya offers. "We have songs like 'If The Mood Is Right,' 'I Like The Way' and 'Everything.'"

The first single, "5-4-3-2 (Yo! Time Is Up)," sends a message about timing. "We think you should take control and make time count or life <u>and</u> love can count you out," says Joi. "Letting time slip through your fingers...not being counted out covers everything from romance to the counted-out boxer to the guy whose time runs out on the parking meter."

One of the songs that came out of those late night heart-to-hearts notes Joi is "a strong song about female sexuality, 'Bedroom.'" She continues with a laugh, "The fantasy of the album is much more exciting than our actual lives, but it's something we can hope for."

The sultry trio moved away from personal relationships to focus on the larger issue of inner city living and its frustrations in a new song which shares the title of Marvin Gaye's timeless "What's Going On." "We all need to be reminded of these problems until something gets done about them," says Di.

Di noted their progress behind the microphones had extended to co-writing five of the album's songs and producing its intro and closing a cappella pieces. As Jade spreads its creative wings, they are in some super company. The producers on this project are Mark C. Rooney and Mark Morales who produced the debut single under their "Soul Convention" banner and whose credits include Mary J. Blige; Dirty Dawg Productions and Cap'n'Curt noted for their work on the Above the Rim soundtrack; Emanuel Dean (who has worked with Dr. Dre and Snoop Doggy Dog) and

Dave "Jam" Hall (Mary J. Blige, Mariah Carey). The 12-song set is soulful and reveals in its lyrical content much more about these three who come from varied backgrounds.

Chicago-born TONYA KELLY grew up listening to the jazz her parents loved. This influenced her later decision to sing with a group; those early memories of Nat Cole and Sarah Vaughan still echo. Tonya reflects, "It seems no matter what I do, I naturally have the jazz influence there."

JOI MARSHALL also grew up in the Windy City, listening to the radio and playing records as most teenage girls do. "I loved Diana Ross," she reveals, "and I was influenced by the Motown sound, which was ever-present around my house."

DI REED grew up on gospel in Houston, Texas. She lifted her voice in praise anywhere and everywhere she could find people who would listen. And listen they did, always encouraging her. Gospel was very much her music of choice and you can hear those gospel harmonies underpinning some of the best of Jade's vocals. "Even now, I still have thousands of gospel tapes in my car."

It's the consensus of the trio that Joi is conservative on camera, but sister-girl friendly in private, a very nurturing person. Tonya takes care of business; she's an interior designer, but spontaneous and fun in performance. Di is very grounded, very spiritual.

It's easy to see that these three sisters have found something of themselves while seeking to know each other better. The music benefits from their voyage of discovery. They've polished the setting, they've broken the mold, to emerge <u>Mind, Body & Song</u>, once again, and at exactly the right time.

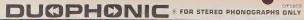


Di Tonya Joi









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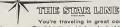












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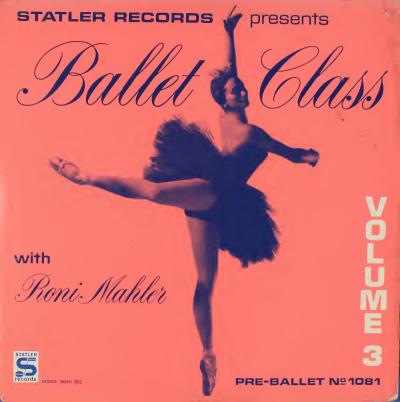








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BALLET CLASS WITH RONL MAHLER

S.L.P. #1081 PRE-BALLET CLASS



VOLUME THREE

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PRE-BALLET - BEGINNER - INTERMEDIATE - ADVANCED

standing the art of ballet."

RONI MAHLER

RONI MM-LER, a native New Yorker, legan her ballet studies with MADAME MARIA SYMBODA at the age of six and has continued under the astute guidance of MADAME SYMBODA ever since. PRECENTE FRANKLIN, noted premier dancer and ballet master of the BALLET RISSS EMOTTE CARLO, gave her the audition that earned, her a scholarship for her remaining years as a student, MSS MM-LER subsequently joined the BALLET RISSS EM MOTTE CARLO.

In 1927, MSS SAMALER accepted the ministrion to cancer in MR. FRANKIN'S NATIONAL BALLET (DOUBLYN'S in MSSRINO). O. Court part for lower as sociation with the company, many countries of the coun

RONI MAHLER has found time to make three guest appearances on nation wide television, as special guest artist on SING ALONG WITH MITCH. She has also participated in a series of LECTURE ORMONISTRATIONS on BALLET, given in the NEW YORK STATE SCHOOL SYSTEM and supported by the LINCOLN ENTIRE FOR THE PERFORMING RATE.

For the past few cummers, RONI MAHLER has toured from coast to coast with QANCE CARAVAN U.S.A.

HARRIET CAVALLI was trained by PERRY BRUNSON, now of the ROBERT JOFFREY BALLET. She was with BALLET RUSSE for four years and has played for the ROYAL BALLET of ENGLAND, the METROPOLITAN OPERA and the AMERICAN BALLET THEATRE (mong others) and is now with the ROBERT JOFFREY BALLET on a full-time basis.

This selections of music for these LP. Abbums, was based upon many factors, two of which were the actual chorcography of each combination and list relative most (given, happy, sharp, purely classical) and an attempt at making music for ballet class as interesting as possible, of the office of the combinary you will find excerpts from the classics and operas as well as habilets and even some very adaptable basic plants? exercises, "I want to thank those precious few and even some very adaptable basic plants? exercises, "I want to thank those precious few the property of the property o

Cover photographed by MAURICE SEYMOUR STUDIOS, New York

HARRIET CAVALLI

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RAPPE

BARRE

2—TENDUS 3—RONDS DE JAMBE A TERRE

4—GRANDS BATTEMENTS FRONT

5—GRANDS BATTEMENTS BACK 6—BATTEMENTS SERRES

1-DEMI-PLIES

6—BATTEMENTS SERRES 7—GLISSADES

8-PASSES AND SMALL JUMPS

CENTER

9-WAKING UP (Stretching and Port de Bras)

PRE-BALLET SIDE B CENTER (conf'd)

- 1—CIRCLES (Side Chasses and Skipping)
 2—HAPPY FEET (Tendus and Passes)
- 3—THE BIG PARADE (Marching)
- 4—PUDDLES OF RAIN (Tip-Toe and Jumps)

 5—THF MAGIC WAND (Self-Expression)
- 6—TOUCH AND GO (Chasses Forward)
 7—GOOD-BYF FOR NOW (Waltz and Reverence)



It's A Beautiful Life



John Burke and

The Layman Trio

It's a beautiful life, is the way we feel about singing and playing Bluegrass Gospel Music. This is our third album and we feel that God has richly blessed us. We give all the credit to God, through the prayers of many prayer warriors. One of these we dedicate the song, "MY FATHER'S HUMBLE PRAYER", written by Larry Polley, to Larry's dad, Brother Claude Polley, of Xenia, Ohio. I count it a privilege to be associated with such fine men as, Larry Polley, Roscoe Gray, Carl Shiveley and Garry Cohn. Our desire is to be a blessing to others and to see the lost won over to God through our singing and playing. And again may I say thanks for your support.

JOHN BURKE

SIDE ONE

- 1 REALITIFUL LIFE (PD)
- 2. THANKS TO CALVARY
- 3. WILL THERE BE ANY STARS
- IN MY CROWN
- 4. I'LL TALK IT ALL OVER WITH HIM
- 5 FATHER'S HUMBLE PRAYERS
- (Larry Polley) JACLYN BMI
- 6. GLORYLAND MARCH
- 7. HE RAISED ME UP
- (Carl Shiveley) JACLYN BMI

STEREO

SIDE TWO

- 1. JOURNEY'S END
- 2 HOMELAND OF THE SOUL
- (Lexie Laswell) JACLYN BMI 3. THANK GOD FOR MY CHRISTIAN HOME
- 4. IF YOU DON'T LOVE YOUR NEIGHBOR
- 5 TWO COATS
- 6. I'LL HAVE A NEW LIFE

PERSONNELL:

JOHN BURKE: LEAD VOCAL AND GUITAR CARL SHIVELEY: BANJO LARRY POLLEY: TENOR AND MANDOLIN GARRY COHN: BARITONE AND BASS GUITAR ROSCOE GRAY: BASS VOCAL PHIL MEHAFFEY: ENGINEER JACK LYNCH: A AND R

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Side One Getcha Back It's Gettin' Late Crack At Your Love Maybe I Don't Know She Believes In Love Again

Side Two
California Calling
Passing Friend
I'm So Lonely
Where I Belong
I Do Love You
It's Just A Matter Of Time

Produced by Steve Levine for Do Not Erase Productions Ltd.

This album is dedicated to the memory of our beloved brother, cousin and friend.

athe UMº

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Produced by Steve Levine for Do Not Frase Productions Ltd. Recorded digitally using Sony PCM 3324 Mixed digitally using Sony PCM 1610

Musical Arranger Julian Lindsay Signal Processing by IRIE Becorded at Red Bus Recording Studios, London, England CRS Studies London England Westlake Audio, Los Angeles, California

Engineer, Gordon Milne Additional Engineers Greg Laney, Westlake Audio Nick Godfrey, Red Bus. Assistant Engineers Carman Ricro, Wastiske Audio Poter I non Pari Bur Richard Hollywood, CBS Chris Hollehone, Sony U.K. Rod Duggan, Sony, U.K. Scott Spector, Sony, U.S.A. Ian Silvester, Audio FX, U.K. Jonathan Cole, Syco Systems, U.K. Stuart Newson AMS Mark Crabtree, AMS

Very special thanks to Walter Winnick and Special thanks to Dr. Eugene E. Landy and Special, special thanks to Steve Einczig for

Steve Wooder appears courtesy of Metowo Roy Hay appears courtesy of Virgin

Side Dine GETCHA BACK

Featuring Mike Love and Brian Wilson: Terry Melcher: Kurzweil 250

Julian Emdsay: Kurzweil 250, PPG Wave 2.3 Steve Levine Fairlight and Drum John Alder: Gutters Steve Granger Barnone Sax Graham Broad Percussion

The other night they were playin' our song Hadn't heard it for oh so long Took me back darler to that time in my car When you cried all night

Cetcha hark Getcha back babu Gonna getcha black now Can Lever getcha back I'm gettin' tired lawn' around here at moht. Thinkin' 'bout some other our holden' you tobe

He may have money and a brand new car. May even treat you like a movie star Am't no matter what he ever do for you He can never love you like I can do So if I leave her and you leave him Can we ever get it back again Gatcha hack Catcha hack haby Gonna getcha back now

Can I eyer getchs back Getcha back Getcha back baby Gonna ontcha back now Can Lever getcha back I'll leave her and you leave him Can we baby get back again

IT'S GETTIN' LATE By Carl Wisen, Myona Smith Schilling and Robert White

Featuring Carl Wilson: Lead Vocal Carl Wilson: Yamaha DX1 and Julian Lindsay: Yamaha DX1, PPG Wave 2.3 and Dherheim DBB Graham Broad: Percussion Horns arranged by Ian Ritchie Ian Ritchie: Tenor Sax Stève Grainger, Baritone Sax Kenneth McGrooor, Trombone Dave Spence: Tournet

It's gettin' late I can't wart Come a come a fittle closer You gotta tell me that you'll stay I've been praying for this moment From the second I laid eyes on you Minutes seem like hours When you're gone

Girl I'm getten' tired of wartin' So stop your hesitatin' I can't believe you keep me hangin' on It's cettin' late Do-time waits for no one It's gettin' late Come-a-come-a little closer

You gotta tell me that you'll stay You got mie in a situation My love is risin' high Don't let any more love pass us by Girl, we can make it up to paradise Just give it a try So burry now and nicl make up your mind it's gethn' late Don't know how much more I can stand Girl I need your lovin' Em so fired of wartin' Come on there's no one else around Do-sweet girl it's gettin' late Been waitin' to get your defenses down

CRACK AT YOUR LOVE

By Brian Wilson and Alan Jacker Esaburing Alan Jardine and Bruan Wilson Lead Vocals Brian Wilson: Yamaha DX1, Jupiter B and Dierheim DB8 George McFarlaine: Rass Steve Levine Fairlight and Drum Programming Ian Ritchie: Lyncon

Vocals arranged by Brian Wilson and The Brach Boys I've been keepin' my eyes on you I finally found the nerve to talk to you There's something that you ought to know Don't you know that I love you so Dur life together could be eternal biss If we could just get close enough to keep And val know I'd like to get a crack at

unitr love Crack at your love Crack at your love You make me feel so warm inside A sense of humor you can't hide Who taught you darkn' how to move that way? And when you smile I know the world's okey And when I see the twinkle in your eye it sends my heart all the way to the sky

And ya' know I'd like to get a crack at Crack at your love (Bridge) Lonely nights, lonely days

your love

Lonely nights, lonely days I'm reachin' out for you In my mind, in my mind I'm goin' crazy Would val be my baby I'm gonna need a little help from above Would ya' say no if I asked for your love I can't afford to get hurt again Like the time I remember when But I know I'd like to get a crack at your And val know lid like to get a crack at your

Don't ya' know I'd like to get a crack at Featuring Bruce Johnston and Carl Wilson

Crack at your love Crack at your love (To fade)

MAYBE LOON'T KNOW

ng. Steue Levine and Featuring Carl Wilson: Lead Vocal Gary Moore Rhythm and Lead Guitars Julian Lindsay: Yamaha DK1 and Bass John Alder: Guiter Synth Gratism Report: Online and Permission Strue Levine Fairfight and Doing

You got me calling at all hours of the night I don't think it's right But still do it You got me thinking your existence is

mylife It's time to see the light I think fill leave it

Maybe Lidon't know tried to take it slow But I don't know Marche Lidge't know But if you say it's so We can make it on Maybe I don't know

Whatever made me think that we could make it good Did you ever think we would? No need in ban No so po Inted your quarantee so I can be assured Do you ever think you could

No more depriving Na-a Na-Na-Na-Na Maybe, I don't know I tried to take it slow But I rigget know Maybe, I don't know But if you say it's so We can make it go

Maybe, I don't know (Instrumental) Mashe Lidon't know Maybe, I don't know We can make it on Maybe I don't know

SHE BELIEVES IN LOVE AGAIN

Bruce Johnston, Kurzwei 250 Julian Lindsay, Yarraha DX1
Gary Moore, Guifar and Syntham Stuart Gordon Violin, Viola and Cello Kenneth McGregor: Trombons Steve Levine: Fairlight Programming

Strings arranged by Julian Lindsay want her. . I need her But I never let her know hetore Thought Linst har heart freeway She told me-just show me The feelings that you keep inside And I promise that We can out it back tonether She believes in love again She believes in me Now we've gone far beyond The way we used to be And in her eyes from deep insure She believes in love again

She believes in me wake up. I spoke up. And let her know the way I feel Changes I could make Wouldn't have to take a lifetime She wants me-she needs me She always let me know before To rive her all the things she nearly the right way

She believes in love again She believes in me Now we've none far heyond The way we used to be And in her eyes from deep inside She finally let me see that She believes in love again

Lust nearly blew it How could I do it? I think about the pain finad to put God I'm sorry She said sheld recover If only I'd love her She'd open up her soul And share her life with me She believes in love aroun She believes in me Now we've gone far beyond The way we used to be

And in her eyes from deep inside She finally let me see that She believes in love again In her eyes from deep inside She believes in love again She believes in me









Side Two CALIFORNIA CALLING

Featuring Alan Jardine and Mike Love Lead Vocals Alan Justine: Flector Guitars Ringo Starr: Drums and Timpani Roan Wilson: Pigne and DX1 Simon Humphony Darr John Alder Electric Guitars Steve Levine: Fairlight Programming Vocals arranged by Brian Wilson and The Beach Boys

Could come with us to Californ-i-a We could take 'em to a place out west Where the good sup shines every day Now there's a touch o' Californ + a. In everyone who's ever been this way And when your telephone beams to rung And the operator comes on the line California callini I'll be there right away There's some beautiful women

If everbody in the U.S.A.

To show me how to rule the ultimate wave. Now I've joined the surfin' nation and so To the colden shares of 'Frisco Bay

And I'll take val bootse boardin' with me Cause when we're surfin' it's so creat You might even find 'em windsurfin' too California callini

I'll be there right away There's some beautiful women To show me how to ride the ultimate wave... In the fifties it was "Hey-Daddy-D"

Then came the surfers and the Hodads We had our woodies and our rustom cars And when we drove around we knew we

My baby listens to my car radio world know And when our favorite surfin' song We always let 'em know it's "Totally Raril"

California callin' fill be there right away There's some beautiful women

To show me how to ride the utbroate wave

California dallini She's still on the line There's a beautiful woman Gonna show me how To refer form at the county has California callini I'll be there noht away There's some beautiful women Gorna find me one To show me how to ride the ultimate wave

PASSING EDIEND Featuring Carl Wilson: Lead Vocal Rry Hay: All Instrumentation

Steve Granger Tenor Sax Solo Steve Lewne Fairight and Drum Well there's nothing worse than a passing friend Who will die on you till the bitter end There's nothing worse than a burning beart Or a past that lears the world apart Eve been thinking about my situation Nothing ventured nothing left to lose When it's easier to sust say nothing I had thought about what I might lose But through the child's eyes Touching my violet skin. When the love games start appealing You better get out and move on in 'Cause there's nothing worse than a Dr a pioneer of a dying trend Nothing worse than a silent ebast. Or to lose your head at the starting post Ain't it always just a short varation When it's love it always has to end Under the sheets of life it's just frustration While the body goes in search again But in the child's eves

When the love games start appealing You better get out and move on in 'Cause there's nothing worse than a Who will die on you till the titter and There's nothing worse than a burning heart Or a past that tears the world apart Why do you love someone Who wants to break your heart

Touching my violet skin

Why do you need someone WHERE I BELONG Who wants to tear your world apart

(Repeat)

twas packing up my life in cases. For a hundred years or maybe more I've been talking to a million people Don't you think I should have known

But in the child's eyes There were feelings Touching my violet skin When the love names start annealing You better net out and move on in Thurse there's nothing worre than a Who will die on you bill the bitter end There's nothing worse than a burning heart Or a past that tears the world apart Nothing worse than a passing friend Or a proteer of a dying trend Nothing worse than a silent ghost Or to lose your head at the starting post No no not again

(Repeat and fade) I'M SO LONELY

Featuring Brian Wilson: Brian Wilson: Varnaha DX1 Julian Lindsay: PPG Wave 2.3 Steve Levine: Fairlight and Drum Programmon John Alder: Gultars lan Ritchie Tenor Sax Vocals arranged by Brian Wilson and The Beach Boys Anally, really so lonely wish that you'd come comfort me whou Since wo've here narted Eve wished since you went away That you'd soon be back to stay I'm so lonely for your love tonight Since you left, it's been this way Ey'ry night and ey'ry day. When will it When will it ever change when I've wished since you wont away That you'd soon be back to stay

I'm so lonely for your love tonight net White Jedenson Footuring Carl Wilson Lead Vocal Carl Wilson, Yamaha (1)(1) Julan Lindsay All Other Instruments Steve Levine: Famight Programming Eve spent my whole life driftion Towards an elusive sun I would have wandered forever if your brease baris's come And you sust could be my anchor That navigates me home Don't need to search no more exotic islands Now that I found you're note where I belong Never been as much at home as I am Loving you is right where I belong In my mind we're together Even when I'm alone My heart leaves you never Never will our lave orangold My destination toniver You are my shiring star that navigates

Don't need to search no more exotic islands Now that I found you're right where I belong Never been as much at home as I am Lovista you is right where I belong (Britise)

Don't need to search no more exotic islands Now that I found you're right where I belong Never been as much at home as I am. Loving you is right where I belong

LIDO LOVE YOU

Featuring Carl Wilson and Alan Jardine Stevie Wooder Drums Bass Fender Julian Lindsay: Acoustic Plane Steve Lewine: Fairhight Programming When you say you do Makes me want to spend life with you I never knew life could be so good When you say you care Want to be right there beside you All my lave Without your love Los nowhere You are my life You are the girl I'm dreaming of

You're the one I scally love

I do love you

I do levo you

I do love you do love you When you say it's tour Let's me know well be forever Insurbitful you Want to be right there beside you You've been good to me And you know I do All my love Without your love Lon powhere You are the girl I'm dreaming of You're the one I really love I do love you (Repeat and fade)

IT'S JUST A MATTER OF TIME Featuring Brian Wilson and Mike Love

Lead Vocals Brian Wilson, Yamaha DX1 Julan Lindsay Kurzwel 250, Bass John Alder, Dobro Jufd Lander, Harmonica Graham Broad: Drums and Percussion Steve Lewine: Fairhold Programming Vocals arranged by Brian Wilson and Darling I'm lost without you Sad with nothing to do Whos dading What is it you're doing What's that mood that's brewing It's just a matter of time When we went our sep'rate ways for the I was sure that it would be the last time. I'm waiting for you Sad with nothing to do It's just a matter of time It's just a matter of timo (Repeat and fade)





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pops loves moms

"Moms?- one of the funniest and most beautiful people I've ever known. We've been friends for a long, long time-and she's sharper today than ever. And, Daddy, Moms was always pretty sharp.

You'll flip, over Moms Mabley's latest album 'Now Hear This!' It's her best yet!"

SIDE 1 NOW HEAR THIS!-PART I

SIDE 2

NOW HEAR THIS!-PART II

PIANO ACCOMPANIMENT -- LLOYO MAYERS

Produced by Hal Monney 14:45 Photo: They Lines

Tage Editor: Jack McMahon Engineer: George Sawtelle

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Descriptions do Moms Mabley a grave injustice. To believe Moms-you've not to

brandmother of six (grownunst). Her career in show business dates back to 1924.

Like all truly great entertainers. Moms has her serious side, of course. And she finish, a specially arranged musical parration that goes from nokey-tick, to

MOMS MABLEY TWO OTHER HILARIOUS MOMS MABLEY ALBUMS YOU WILL ENJOY:



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Mercury Record Cormentian

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DL 9136







Yror Winters Reads From His Own Works

Vale Series of Recorded Poets

SIDE 1 (Time: 21:50)

1. The Cold 2. Quod Tegit Omnia

3. The Fall of Leaves 4. Inscription for a Graveyard

5. The Slow Pacific Swell 6. On a View of Pasadena from the Hills

7. A Vision 8. On Teaching the Young

9. The Old Age of Theseus

SIDE 2 (Time: 19:21)

1. Lee Anderson and Yvor Winters

2. The California Oaks

3. The Manzanita 4. Sir Gawaine and the Green Knight

5. A Spring Serpent

6. Much in Little

7. A Prayer for My Son 8. On the Portrait of a Scholar of

the Italian Renaissance

9. Summer Noon: 1941 10. To a Military Rille 1942

11. To the Holy Spirit

12. At the San Francisco Airport

Yvor Winters was born in Chicago in 1900. He was educated at the University of Chicago, at the University

of Colorado (A.M. 1925), and at Stanford (Ph.D. 1934) He has been a teacher since 1921 when he taught "English, French, Zoology, Boxing and Basketball" at a grammar school in New Mexico. At present he is a Professor at Stanford where he has taught since 1928, Over the years he has written a number of distinguished and controversial works of literary criticism, some of which are gathered together and printed under the title In Defense of Reason (Alan Swallow, 1947). His most recent piece of critical writing, an essay "Poetic Styles, Old and New," appearing in Four Poets on Poetry (Johns Hopkins, 1959), is a brief statement of the values which he believes to be fundamental to poetry. In his criticism Winters has remained the unyielding champion of clarity, precision, control, and moral perspective—the classical qualities-in poetry; and in an age where many of our most important poets have abandoned themselves to language and symbol, Winters' pronouncements have given him a critical notoriety which has tended to overshadow his achievements as a poet. His first volume of poems, The Immobile Wind, was published in 1921, and since that time he has continued to write and publish poetry regularly-he reminds us, however, in the interview with Lee Anderson reproduced on this record, that he has written very little in the last ten years. His Col lected Poems were published by Alan Swallow in 1952, and while this small volume of 142 pages is by no means a complete collection of his poetry, Winters tells us in a note appended to the book that it includes, "everything which I wish to keep." All of the poems on this record with the exception of "At the San Francisco Airport,"

printed alone in 1955, appear in the Collected Poems. Winters' earliest poems are a part of the poetic reaction, called Imagism, against the haziness and sentimental, expansive manner of a great deal of late nineteenth and early twentieth-century poetry. The reaction, led by such poets as Ezra Pound, Amy Lowell and H. D., resulted in a new poetic style which stressed brevity, sharpness and a relentless concentration on the object or event to be described. While no instances of strict Imagist poems appear on this record there are a number of passages located within poems which give some idea of Winters' mastery of the Imagist technique:

The night is winter and a dull man bending, muttering above a frozen pipe, (Rows of Cold Trees) The Green has suddenly Divided to pure flame, Leaf-tongued from tree to tree.

(Fall of Leaves) Although Winters did not remain an Imagist for long, the rigorous practice of that technique led on to the development of one of the primary characteristics of his poetry, hard, clear, concentrated word pictures of

From the ship we saw Gray whales for miles: the long sweep of their jaw, The blunt head plunging clean above the wave

(The Slow Pacific Swell) Spreading and low, unwatered, concentrate Of years of growth that thickens, not expands, With leaves like mics and with roots that grate Upon the deep foundations of these lands.

(The California Oaks)

Each of his poems contains description of this kind, and the result is that the objective world, solid, material, and sharply defined, becomes in each poem an inescapable reality, the environment in which man always lives. But this solid world of objective fact is only one part of Winters' poetry. Quite early in his career he found Imagism lacking, not because it failed to image the world outside man satisfactorily but because it excluded another dimension. His comments on Pound's imagistic verse suggest what was found missing: it gives the effect, says Winters, "of charming fragments, as of something valuable shattered We have a trained and refined sensi-bility unsupported by a unifying intellect, and employing the brief and annotative method apparently proper to it." It is this dimension of the "unifying intellect" which Winters adds to his images of the world. There is always a sensory surface of imagery, real and substantial, but certain words in the descriptions open onto the spaces of the human mind. Here, for example, is a description of small fish in a pool:

The shyest and most tremulous beings stir, The pulsing of their fins a lucent blur, That, like illusion, glances off the view. The pulsing mouths, like metronomes, are true.

(On a View of Pasadena)

The details are exact, the fish are caught perfectly, but the two comparisons, "like illusion" and "like metrohomes," reveal the fish momentarily in a human perspective which understands them, for all their at-tractiveness, as unreal, mechanical and non-vital-"true"

only in their repetitive regularity. In other places these flashes of understanding are intensified to the point where the alien world of the non-human is fully illuminated by the human intellect:

Here is no music, where the air Drives slowly through the airy leaves. Meaning is aimless motion where The sinking hummingbird conceives (The Empty Hills)

This play of mind on object is characteristic of Winters' poetry-moral man examines amoral nature. The morality, which is the "unifying intellect" Winters found lacking in Pound's poetry, is not, however, that of any narrow code; it is rather the humanistic mind aware of the history that has produced it, educated in the liberal arts, which are its monuments, and arduously trained to apply the ethical standards which have evolved from it. It is a morality which does not find its formal expression in specific precepts, but rather in values and qualities: precision, skill, clarity, control, and form, These are absolutes against which the substantial world is measured in Winters' poetry, and they are expressed not only by his words but by the technique of the poems. The ordered syntax, clarity of expression, steady rhythms, disciplined progression and definite form-all characteristics of Winters' poetry-embody his values and reveal the brute world with the luminescence of mind.

Every poem of Winters' is a dramatization of the conflict between man the moral perceiver and a spirtually empty world which is nevertheless so solid and real that the confrontation cannot be avoided. Trees rise and thin away,

And past the trees the bills. Pure line and shade of dust. Bear witness to our wills: We see them, for we must; Calm in deceit, they stay. (To the Holy Spirit)

In this war the struggle is a deadly one, and it is always intensified by the attraction that the object exerts over the poet, threatening to pull him into its chaos, its emptithe port, threatening to pull him into its chaos, its empti-ness, its darkness, as the sea in "The Slow Pacific Swell" heaves its "loose weight" upon the deck to "tangle" the sailor and to "crush the hull," But the poet, like the ship and the sailor, always pulls himself "creet." He never abandons himself to the contemplated object, never allows its rhythms and voices to overwhelm kis and reduce him to a mete medium of transmission. To this struggle, central to all Winters' poetry, the voice of the poet reading his own poems gives powerful expression. The voice seems always about to yield to the tug of the objective world, to be drained into the dream out of mind, but the firm order of grammar, syntax, meter, and developing form resist the pull. The virtues of man and poet literally become audible and prevent voice, man, and poem from dissolving away into silence or babble.

> A poem is what stands When imperceptive hands, Feeling, have gone astray. It is what one should say.

Few minds will come to this, The poet's only bliss Is in cold certitude Laurel, archaic, rude.

-Alvin B. Kernan

The poems here reproduced are, with one exception, from the Gollected Poems of Ysor Winners and reprinted with the kind permission of the publisher, Alan Swallow; "At The San Francisco Augort" first appeared in The Hadron Review,





CUAYS/BACK STABBERS

Side 1
Si

*****TIME TO GET DOWN

992 ARGUMENTS*
LISTEN TO THE CLOCK ON
THE WALL***
SHIFTLESS, SHADY, JEALOUS
KIND OF PEOPLE*
SUNSHINE*O
LOYE TRAIN****









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BUSHWICK
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(LUCKY KITTY MANERI NEKO)
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EISSTURM
PACKICE
FEAT. LD BEGHTOL

Eine Bear Machine Produktion bearmachine.net

Aulgenommen von August bis Anfang Oktober 2008.

Aufganonnum in Köln (Wohnzimmer), Barlin (Pears Zimmer), Birdgeport, Cf (Tarquin Studios), Bushwick Brookhyi (Skapagiaca Church) und Siegen (Schneiders Kellerstudio). Gemischt Anlang Oktober 2008 in Niklas Kammer in Köln zu unmöglichem Tageszeiten. Mastering von Kai Blankenberg in der Skyline Tonfabrik Üüsseldorf am 9. Oktober 2008.

Tontechnik, John Nicholas Johnson. Für Piano, Orgal und ein paar Gitairen in Bridgeport übernahm Greg Giorgio. Streicherarrangements von Paur Göbel

Text & Musik: BNS außer Failing (M&T Angelo Badalamenti und David Lynch) und Ring Of Fire (M&T June Carter und Meile Kilgore).

Locas In Love: Stefanie Schrank & Björn Sonnenberg & Jan Niklas Jansen. Locas In Love represent Altstadt-Nord

Artwork von Stefanie, stefanieschrank com



July 2002 • Volume 15 WHERE RADIO MEETS THE STREETS



V15



TONNIE B HIDEO STEVE MIGGEDY MAESTRO PROSTYLE CL COLBYCOLB JOHNNY BLANCO B.RICH

Write F/Loon | Mario | Hustle Child | Syleena Johnson | Seth Marcel F/, Jadakis | Connekt 4 | Do or Die | Suave Smooth | Searbace | Lunkin Park | Demello f/, Mohn Deen | SK | Crooked | | O Too Short | Deathurls | Nam Brigade









July 2002 . Volume 15 WHERE RADIO MEETS THE STREETS



V15



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JOHN NILSEN



OCTOBER IN SEPTEMBER

JOHN NILSEN OCTOBER IN SEPTEMBER



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PRODUCED BY GUTHRIE THOMAS

TO PRODUCED BY JOHN NUSEN AND PRINNY GUERNERO

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Consider Comment 1800 20156

BILL STAINES





- 1. REOBIRO'S WING 3:26
- 2. A PLACE IN THE CHOIR 2:15
- 3. HEART ALONE 3:02 4. BIRO IN THE WIND 3:32
- 5. SUNNY ROAD 3:40

- 1. GAMBLER'S GAME 3:05
- 2. YELLOWSTONE WINOS 3:55 3. FIRST LULLABYE 2:49
- 4. THE SHORES OF PRUDHOE BAY 4:00
- 5. SPIRIT SONG 3:46

All songs composed by Bill Staines



BILL STAINES lead vocals, guitar, high string guitar

MIKE WALSH electric bass, fretless bass TIM JACKSON drums

LARRY LUODECKE plane JOHN CURTIS banjo, mandolin, high string

STUART SCHULMAN violin

KENNY WHITE piano (A-1, 2; B-S) GUY VAN OUSER lead guitar

MASON DARING high string, synthesizer

Jeante Stahl, Mason Daring, Amanda Maffei and Bill Staines background voices

Alice Lovejoy, Emily Sparks, Patrick Proctor, Susle Siden, Deanne Forwielle, Kristin Lautner, Molly Charette, Timmy Angle, Kim Baumrucker, Katle Lemelin, Micah Hildreth, Christine Santeusanio, Vanessa Wruble and Bettina Unger children's voices

PRODUCEO BY MASON DARING

Engineered by Ed Goodreau, Leanne Unger and Mason Daring Assistant engineers: Adam Maffei and Mark

Tanzer
Mixed by Leanne Ungar
Recorded and mixed at Blue Jay Recording
Studio, Carlisle, Massachusetts
Additional recording at Daring Studios,
Marblehead, Massachusetts and The 39th
Street Studio, New York City

Album concept: Bill Staines Cover Illustration/design by Kathleen Joffrion Back cover photograph by Karen Elrod Staines Illustration inspired by a Bill Staines photograph

"HEART ALONE" is for Bill and Stephanie Special thanks to Doug Geeting Aviation, Talkeetna, Alaska

Also by Bill Staines on Philo records and cassettes: Rodeo Rose (PH-1079) Wild, Wild Heart (PH-1100)



DOS TIEMPOS BAJO UN MISMO TONO



VICO-C

OSSIE ESTEBAN

DOS TIEMPOS BAJO UN MISMO TONO

VICO-C

LADO A Blanca Mundo Artificial El Amor Existe La Recta Final STEBAN

LADO B Que Cante La Esperanza Me Acuerdo She Likes My Reggae

Viernes 13 Parte I

Arreglos Musicales:
Alberto Martínez

Música y Letra: Vico-C Músicos Invitados:

La Patrulla 15

Coros en "Me Acuerdo" y "She Likes My Reggae" por Irene Flores

Grabado y Mezclado en el estudio de Pedro Rivera

San luan Puerto Rivo

Dirección de Arte: Johnny Oquendo



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MUSIC FROM
THE ORIGINAL SOUNDTRACK















SIDE ONE

- 1. FATE Performed by Howard Keel
- 2. NOT SINCE NINEVEH Performed by Delores Gray
- 3. BAUBLES, BANGLES AND BEADS Performed by Ann Block
- 4. STRANGER IN PARADISE Performed by Ann Bryth and Vic Damene
- 5. GESTICULATE Performed by Howard Keel



- 1. NIGHT OF MY NIGHTS Performed by Vic Damone
- 2. BORED Performed by Dolares Gray
- 3. THE OLIVE TREE Performed by Howard Navi
- 4. RAHADLAKUM Performed by Howard Keel
- 5, AND THIS IS MY BELOVED Performed by Howard Keel, Ann Blyth and Vic Darmone
- 6. SANDS OF TIME performed by Noward Keel

Orchestre and Chorus Conducted by ANDRE PREVIN Written and Composed by Robert Wright and George Forest

Mastered by Dovid Hernandez at MCA/Whitney Recording Studio, Glendale, California

"KISMET" Starring HOWARD KEEL • ANN BLYTH • DOLORES GRAY • VIC DAMONE With MONTY WOOLLEY • SEBASTIAN CABOT • Screen Play by CHARLES LEDERER and LUTHER OAVIS . Book by CHARLES LEDERER and LUTHER OAVIS and Up TERFORM'S BOOK OF CHARGE ELECTRICATION OF THE CONTROL

Music and Uprice by MOBERT WRIGHT and GEORGE FORREST

Offected by VINCENT MINNELLI - Produced by ARTHUR FREED

Adapted from the Musical Play "KISMET" - BOUNDED ON HISMET by EOWARO KNOBLOCK

Music Adapted from Themes of ALEXANGER BOROOIN PURE COUNTRIY





FEATURING

BROKEN SPOKE LEGEND

Live Recordings from 1978 - 1988 with former Bob Wills vocalist, Leon Rausch on "Bring It On Down"





SIDE ONE

- 1. FIDDLER'S LADY 2:06 (Alvin Crow)
- WINE ME UP 3:39
- (F. Young B. Deaton) IVING ON MEMORIES 3:28
- DYNAMITÉ DIANA 2:42
- 5. SANDS OF TEXAS 2:21
- (Gene Autry) 6. ONE FOOT IN THE GRAVE 2:21



Broken Spoke Records 3201 South Lamar Austin, TX 78704 (512) 442-6189

SIDE TWO

BROKEN SPOKE LEGEND 3:55

(Jemes Whita) (Intro by Jemes White)
2. BIG BALL'S IN COWTOWN 3:21

(Hoyle Nix)
3. FADED LOVE 4:40
(B. Wills/J. Wills)

BRING IT ON DOWN TO MY HOUSE 3:20 (Vocel: Leon Rausch, Arr. Alvin Crow) YOU SEND ME 3:2

(Sam Cooke) SO LONG 2 (K. Lloyd) ASCAP

The BIGKEN SPOKE is where country music is played and legands are rided. It's 1th fact of the true Taxes dence hells and deem sure proud of it. Story is pady fall in a "horisty" how Jennes Hall, Book blows. A Legand, Femily Sharing and the story of the pad in the story of the story of the pad in the pad in the pad in the story pa a Heynde and I he Grand Ole Opry svery week. Jemes, like Alvin, out Bob Wills, Jimmy Rogers, Ernest ew thay loved and admired. Jämes in Okinewe, he longed and missed he was discharged, he knew what le dancohell and cafe. This draamvith the help of many good friends

he wainted to de way fu open a Teixas style dancehell and cafe. This drasm started to come irus September 25, 1954 with the help of many good risnds and femily construction begins. Style Firmilly Pitzo. The business was good from the start and the word spread allower Teixas, and come of cover the guide from the start and the word spread allower Teixas, and soon allower he guide from the start and the word spread allower Teixas, and soon allower has guide word. We've have moved, when the guide the word word the start and the word spread the guide the word word word word words commercials, and videos illimed here. We've been written up in severel neithand morpations and nowapopers. Including the have Trimes. We've also been written up in Landon. Figliand and Tokyo, Japan.

We were interviewed on the nationally known. "Today show. We were certified by the Ties to explain the national properties of Representatives as a good place to get and have a good time. All this but, it's just a red resilic building and didt parting lot, and e big the oak tree out from, it's not famely, but it's darin sure country, end we're not changing nothing, it's else the home of the best Chicken Flood Steek for military around.

bell Chalsen Eriod Steek for miles around.

Jennes would like to take his het off to his wife, Ametta, she does e lot of the blings that mole is small business keep going, such as the bookkeeping, and the bookkeeping, and the state of the blings that mole is small business happy, and many more not mentioned. But does it all and their some.

Jennes M. White has levely store his work mand booking. Some of the famous size is he has the het privilege to book are Bob Wills. Enest Tubb. For Ritter, willist Nisten, Roy Acad and Carery Strick, Lames believes though his booked it years go when his booked or young man from the Troos ganthandin named Alvin Crow, James hes always kept a good restitionable with the bands, and will be provided to the privilege to the privilege to the provided to the p

James and Annetta White would like to take this time to say thanks, "Thanks a lot" for the many years of successful business and friendships. WE BUILT IT - WE RUN IT - WE'RE PROUD OF IT

John Photo: Wild Crow on "Invest in Munchkins" with demes White, awner.

he wanted to do way to open a Texas

Produced by Joe Gracey Cover Photography: Rick Hanson
Cover Design: David Zettner & Kimmia Rhodas 1988 Broken Spoke Records All Rights Reserved NR17697





SIDE A

- 1. EVERY TIME YOU'RE THERE
- 2. BODY SLAM
 3. BLACK CINDERELLA
- 4. MOVE ON
- 5. IN LOVE WITH YOU

Firstly I would like to thank Bod diminist for specially, who is my manager and made a rather to me, thanks also to fully Bood, Body George, who bods a, Domid Supper And Ordin Bodden And Ordin Bodden Thanks to day loudy For their supper through the years, Speaclal Hanks to Miledel Emily who pared the way and to diff the produced who participated on this album. Maximum respect to Grad and the form if for the grade, and if the supper sup

SIDE B

- 1. GO FOR NUMBER ONE
- 2. LOVE AINT NO HOLIDAY
- 3. POT OF GOLD 4. EVERY DAY
- 5. BABY (GOT TO LET YOU KNOW)

Everytime You're There William By H. IUCKER Music company by Hondy lucker and company Handel Tucker and some Dean France and appearance vocate. Rener DEVISION NOT SCHOOL BORY SIOM WAITEN BY R. STEPHENSON, D. SMITH, O. BROWNE AND A. KELLY Music oranged by Donny Browne all INSTRUMENTS PLAYED BY DONNY BROWNE RACKOBOUND VOCALES Brian Gold, Tony Gold, Diana King Heat suiness in our rate was easy trade in the compression and property and disconference and property or and property of the compression and property or and the compression and property or and the compression and INCOMPT HILL SEE BLOCK CINDER EIO WHITEH BY E. OUNGLEY AND R. SIFPHENSON. Mirk changed by Herdel latter on the programment Siy Dumber mass are KKYBOARDS: Handel Tocker BAX SOLD: Dean Frazer HARMONT: TWIGEY BACKOROUND VOCALD: TWIGEY FRAMIENTERS HE /HOT MAN SINCE HARMONT: TWANT HE FRANCE HE OF THE FOREST HE /HOT MAN SINCE HARMONT: TWINGER HE / HOT MAN S MOVE ON WRITTER BY R. STEPHERSON AND E. BROWN GRUNDS. ST. DUNDAY RETERBANDS. Herbite Harms nackedbound vocade and been bounded. District King them defended by John Research and Despite the Conference of the Con PROGRAMMING. Sly Dunbar Base and REVROARDS. Richie Foulks BACKOSOUND VOCASS. Richie Stephens. BECORDER BY Anthony "Bockra" Dolhouse Passaurement St. Am. MANS NEW CHARGETTED IT COMMERCIATED IT COMMERC BARE RICHIE FOURS ADDITIONAL BRUN PROCRAMMING TONY "CD" Kelly ARDITIONAL BARE Nami (Greybeard) BACKOROUND VOCALE RICHIE Stephens INSERTIMENTS K. ARDITIONAL BARE NAMI (Greybeard) BACKOROUND VOCALE RICHIE STEPHENS INSERTIMENTS K. ARDITIONAL BARE RICHIE STEPHENS RICHIE STEPHENS INSERTIMENTS K. ARDITIONAL BARE RICHIE STEPHENS RICHIE STE MINIS MISCOMMISSION IN TOWN SCHOOLS INCOME MISCOMMISSION MISCOMMISSION AND WELLDES WITH A STATE OF THE STATE Sty Dather Daums and Crum Programming Sty Duther dep mix devenance. Tony "CD" Kelly, dacked but to cales. Edge Supher, Directing sufficiency and data for the control of the control of the cale of the cales. THE MANY PRESENTS HE HAD POT OF GOLD WRITTEN BY R. STEPHENSON AND H. TUCKER MASS: emerged by Hendel Lucker and investmental prayable by Handel Tucker and consideration and the contract of th WORALS- Richie Stephens, Diana King man retensis sectam seas and unavestitis of the control of t VIII DRUME AND DRUM PROGRAMMINGS STY DUIDER REFEGARD AND STREET INSTRUMENTS. Handel Tucker RACKORGUND VOCASES RICHE Stephens (RICHES SEC. DR. 1958) Boby (Got To Let You Know) WRITEN BY R. STEPHENSON AND O.BROWNE Mark compand by Donny Browne and international Plants of Donny Browne and RETROADDS Tony "CD" Kelly BACKGROUND VOCASS Junior Tucker, Nadire Sutherland Teams King from settlets; second mark may committee it committees second marks and committees ANY PRICEIS MANUSCRIES IN THE WAS SECOND EXCORDED REPORTER BY ANY PROPERTY BACKER DOLLOUSE, Andre "Dreddy Ranks" Twell, Tony "CD" Kelly, Snakie, Bobby Digital axecorative oruntees. Couch Recording Studio, JA, Digital "B" Recording Studio, JA, Penthouse Recording Studio, IA and The Hit Factory, NYC and names mixed BY TONY "CD" Kelly and Clifton "Specialist" Dillon at The Hit Factory, NYC MIX EMOSPHERED TONY "CD" Kelly, Louis Alfred III, John Pace, Mike Thompson MARTERED BY Carlton Batts at Frankford Wayne Mastering Labs, New York, NY TAN CRUIS BEEN Raighs Merchandising 591 Vanderbilt Avenue, Suite 102 Brooklyn, NY 11238 MANAGE. answin Special/Shang Musik, Kingston, Jamaica Shang Inc., New York, NY SIY DUBBA opposit courtey of bland facority, Inc., 1970, appears courtery of fair facority/Sany Musik Entertainment, Inc., 1980 COMM cooper contags of Columbia Records/Soor Marie Information, Inc. and nemacross. Jonathard Clark, ensuess. Emilie Burnham, maturematron. Emilie Burnham, maturematron. Darius Anthony, STYLING. Tiffany Scott BROOMING/MAKE UP: Kim Robey PRODUCED BY Office "Specialist" Dillon "PRODUCED BY Clifton "Specialist" Dilion and Danny Browne ABR DIRECTION/COORDINATION: Nadine Baker





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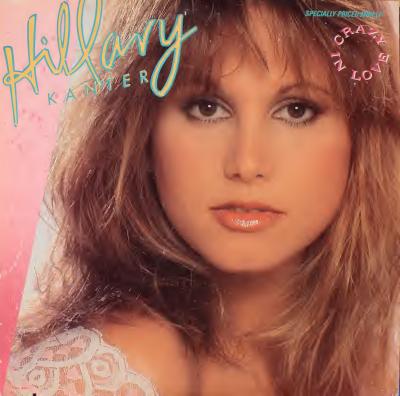
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WHISKY AND WINE
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MY HEART'S SAYING YES



The Garage & Recorded of Emerald Sound Studio

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Thanks to Sally basedon. Maggle McCarus A. Jean Roberson & Ted Walker. Jr. for all 12 lease.

My deepest grathrude goes to All the talented engineers and staff will pave be generically of the and energies for make that to other allows reserving. To say "therefores" to break tawars could only had expless now more than enables, south and unfairly label to virus has reason to making a thereing or earn come that.



NOVELTY GEORGE JONES

TALL TALL TREES BATTLE OF LOVE, IF I DON'T LOVE YOU WHITE LIGHTNING REVENOOER MAN - SLAVE LOVER BIG HARLAN TAYLOR I WHY BABY WHY TOO MUCH WATER | ESKIMO PIE JAMBALAYA - SPARKLING BROWN EYES



This a true secreonbenic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.



There are two sides to all great artists, and George Jones is no exception

The word 'novelty' is defined by Webster's Dictionary as a noan that signifies neemess; something new; strange or unusual. Although there isn't, there should be a novelty side to everyon; and everything. George has proved this in his recordings and personal appearances. There is truly a great novelty side to George Jones, Most of this liggest records have been ballation or thent's songs, although one of his biggest was a novelty type thing called "WHY BAHY WHY." That record, several yours 250, started George on that rajid zoom to startfom... and his star is still zooming histogram and the star is still zooming histogram and the start is still zooming histogram.

Since "WHY BABY WHY" there have been many George Jones hits hallads and novelties... and regardless of which variety they are, his fans literally eat them up. He can completely 'bring the house down' with a tender ballad then turn around and really 'rip it up' with one of his famuus novelty somes.

Many have asked, "Why does George do novelty songs when he is such a successful balled singer." Knowing George could answe, that better than anything else. Not only is he, himself, versatile, but he admires and respects versatility in other artists. There are two sides to any great artist. the happy and the sad, ... and George is no exception. He loves a fast, upi-lear novelty song. To be able to make someone feel the sadness and sorrow in a real theart song when it is done as George can is not quite enough for him. He also wants to be able to make them laugh and be happy ... and believe

me, he is able and he does make every audience laugh and enjoy themselves. He knows a good novelty song when he hears one and he also writes some great ones . . . for instance, "WHY BABY WHY." It was written by George and his co-writer, Darrell Edwards of Sabine Pass, Texas, on many orest Jones records.

But in this album you'll find some of George's biggest novelty records and also some that have never been released before. There's, of course, the great "WHITE LIGHTNING" written by the late Big Bopper, Jape Richardson. There's, Roger Mille's "PALL, TALL TERES" and "BIG HARLAN TAYLOR." "THE REVENOORE MAN" is kind of an answer to "WHITE LIGHTNING." It was written by Domny youn, Ineidentally, Domny and Roger do a lot of the singing on this album with George And ties, of sozure, there are a siew on the by George including. "If I DON" LOVE TOU (GRITS AIN'T GROCERIES." and naturally "WHY BABY WHY." No George Jones album would be complete without it.

The world is full of George Jones fans and the number is growing everyday. Maybe, you're a new one. If so, welcome to the club. Whichever you are you're gonna' love this album . . . for this is truly "THE NOVELTY SIDE OF GEORGE JONES."

> Ed Hamilton Nashville, Tennessee, Music City, U.S.A.

111	
REVENOOER MAN Date: State, Jee Politeling Company, (BMI)	2.1
SLAVE LOVER unique Joseph, Ghat Masser de Francisco (Reventing de Palde Ca., (RMI)	21
TOO MUCH WATER Grant Joseph Amer, Startic Polit, Co., (EMI)	2.0
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WHITE LIGHTNING (J. r. Kickerbene, 18ed Mark. (BMI)	# 4
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BIG HARLAN TAYLOR	20
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WHY BASY WHY	.mm



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		3. Lean Back	Notorious B.I.G.	White/Import	95	BPM
		4. Lean Back	Tego	White/Import	95	BPM
		5. Lean Back	Brooklyn Mix	White/Import	95	BPM
		6. When I Hold You Tonight	General Degree	General Degree		BPM
C C		7. Headsprung	LL Cool J	IDJMG		BPM
vu	-					
1 8		1. Live from the PJs	X-Ecutioners	Columbia	100	BPM
		2. Breathe, Stretch, Shake	Mase & P. Diddy	Bad Boy	104	BPM
	-	3. All Night Long	DJ Scribbles & Fatman Scoop	AV8	105	BPM
	SIDE	4. Rappers Delight	Sugar Hill Gang	Sugar Hill	111	BPM
	S	5. Brass Monkey	Beastie Boys	Def Jam	116	BPM
		6. Freak	Cheri Dennis	Bad Boy	120	BPM
		7. Just Lose It	Eminem	Interscope	121	BPM

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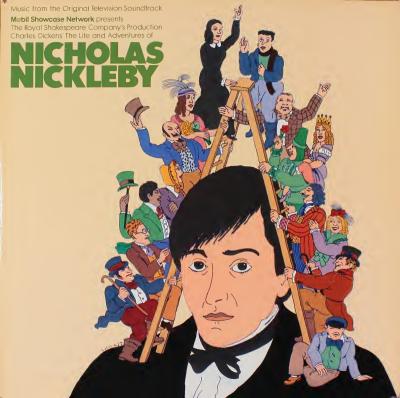
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Rose Hill the I









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His confidence underwent number extincts when the December 17, 1829 premieror of the staged ballet was received apathetically. The Netronches's initial limited success, however, was unisolatedly due to the chore-orraphy and not the maiss. Notwithstanding his rigorous demands, Petips, who had been taken ill after rehearted loopen, had assigned the ballet to an assistant. Lee I manov, who, concept, householders, in spile of a lukewarm birth, the ballet's meledious charm soon captured pable affection.

The suite is in eight movements, six of which are presented on this recording. I. March. With the main subject given to the clarinets, horse and trumpets, a play ful mode is established with rhythms emphasized by eymbals and the plucking of the cellos and double-baxes.

double-basses.

2. Donce of the Sugar-Plum Fairy. The whimsically appealing main theme is played by the celestar, a new instrument that had enchanted Tehnikovsky during a trip to Paris. Pizzicato strings provide the accommaniment.

3. Russian Dame: Trepak, Wilaly energetic, this characteristically Russian dance develops to a fast, energetic cilmax.

4. Chinese Dance. Two bissoons create an exotic mood of Chinoiserie. Flutes and piccolos sing out on high, embellished with trills and flourishes.

5. Dance of the "Miritions." A trio of flutes dance the main subject followed by a contrasting figure for trumpets. This movement is sometimes (incorrectly) called the "Dance of the Reed Pipes." as "mirition" is the French for both a type of cream pastry and a children's toy instrument often called a karco which, presumably, someone thought

resembled a reed pipe.

6. Walts of the Flowers. Following a seductive melody for horse, woodwinds and barp, the horne amounce the principal theme which is then taken up by the clarinet. Other graceful themes are heard from the fluic, oboe and strings. This filling walts was Tebalicowsky be personal tribute to Johann Strauss, Jr. and that composer's buoyant.

It seems inevitable that Tchaikovskyin company with several other Romantie composers-would be attracted to William Shakespeare's bitter-sweet love story, Romes and Juliet. Yet, the composer's interest in the play was not as natural a progression as one might have thought. Romeo and Julist. was brought to his attention by his friend. composer Mily Balakirev, who wrote out a detailed program and a corresponding outline of the musical form, including the series of keys he thought appropriate. Tchaikovsky completed the work in 1869. but, at the instigation of Balakirev who had a number of adverse criticisms, he revised it yet again and it is this final version that is now performed.

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Zoltan Rossnysi conducting the Philharmonia Hungaries

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A garty of municians, hented by a young createrial condition entrying his two-audia-half year old daughter, arrives safely in Vienna. The conducties immediately conceives the idea of forming an orchestra: a Hungarian refugee of forming and orchestra: a Hungarian refugee instrumentalists—many of whom played for Hungary's leading orchestra—before effecting the 800-le will fashion into a mixing, regroups or schemaling and production of the second of

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commendator or on matter musical who, look down their notes on Peter Trivite Tribational Commendation of the Peter Trivite Tribation of the Peter Tribation of t

cooly that haunted him throughout his comparatively short (1840-1839) life are reflected in his music, these dark feelings invariably emerge with sensitivity. Pyrician and seductive beauty. It's difficult to visualize what Tchaikovsky's music might have been like bad his life and emotional makeup been relatively normal considering the universal popularity of The Nuterockers—the ballet based on the

Although the neuroticism and melan-

French version by Alexandre Dumas, the Cellect of a children's fantany. The Nutercaker delect of a children's fantany. The Nutercaker delect of a children's fantany. The Nutercaker delection of the Cellectic fantany is supported by the famous building of the control of the Cellectic fantance of the Cellectic fantance of considerable frustration for the composer. The Reason Imperial Ability assessment of the composer. The Cellectic fantance of the Cellectic fantance of the Cellectic fantance of the Cellectic fantance of the anterestic before in Institute of Cellectic fantance of Cellectic

before the complete ballet was produced, Tehaikovsky conducted a suite of excerpts and five of the eight movements were enthusiastically encored. Despite this positive reaction, the composer remained unassuared.

chico debarge long time no see

side a

1. freedom (intro) 1:23 2. love still good 4:56

3. iggin' me 5:05 4. virgin 4:59

5. no guarantee 5:06

6. ms. wonderful 4:33 7. was it good 1:58

1. physical train 5:53 2. trouble man 3:56 3. love jones 4:45

4. superman 4:11 5. one love 3:26

6. long time no see 4:10 7. outro :30

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Fred Astaire Ginger Rogers "Shall We Dance"



Fred Astaire Ginger Rogers in "Swingtime" and "Shall We Dance"



Original Soundtrack Recordings

Side A SWING TIME (1937)

1. Overture

- 2. PICK YOURSELF UP Vacal: Fred Astaire & Ginger Rogers
- 3 THE WAY YOU LOOK TONIGHT Vacal Fred Astalre
- 4. THE WALTZ IN SWING-TIME 5. A FINE ROMANCE
- Vacal: Ginger Ragers & Fred Astaire 6. BOJANGLES OF HARLEM
 - NEVER GONNA DANCE
- 8 Finale Side B SHALL WE DANCE (1936) Overture
- SLAP THAT BASS Vacal: Fred Astaire
- (I've Got) BEGINNER'S LUCK
- THEY ALL LAUGHED Vacal: Fred Astaire & Ginger Rogers
- LET'S CALL THE WHOLE THING OFF Vacal: Fred Astaire & Ginger Rogers
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FROM WHERE I STAND TOPICAL SONGS FROM AMERICA AND ENGLAND

SIDE 1

Band 1 UP IN WISCONSIN (Don Lange, Barking Spider, arr

Peggy Seeger, N. MacColli 4:40 Band 2 DRAGLINES (Deborah Silverstein © same arr Penny

Seened 2:50 Rand 3 VOICES FROM THE MOUNTAINS (by and © Ruthle Got

tom 1:54 Band 4 PLEASE MR. REAGAN (Peggy Seeger, @ Ewan MacColl

Ltd. arr. Peogy Seeger, N and C MacColli 3:08 Band 5 GRAPE PICKERS TRAGEDY (by and @ Jack Warshaw,

arr. Peggy Seegen 4:25 Rand 6 TAKE THE CHILDREN AND BUN (Don Labor © Bark Ing Spider, arr. Peggy Seeger and C. MacColl) 3:15 Band 7 THIRD SHIFT (by and @ Muriel Hogan, arr. Peggy Seeger and N. MacColil 1:50

SIDE 2

Band 1 CARGO OF DREAD (Don Lange, @ Barking Spider, arr. Peggy Seeger and Calum MacColè 2:13

Band 2 BLACK LUNG (by Hazel Dickens, @ Happy Valley Musici 2:40

Band 3 TAFT HARTLEY (Charley King, @ Pied Asp Music, arr. Peggy Seeger and N. MacColli 3:14 Bond 4 ARAGON MILL (by and @ Si Kahn, arr. Peggy Seeger

and C. MacColli 3:08 Band 5 AGENT ORANGE (by and @ Muriel Hogan, arr. Peggy

Band 6 ENOUGH IS ENOUGH (by Peggy Seeger, @ Ewan Mac-Coll Ltd.) 5:06

Band 7 THOUGHTS OF TIME (by Peggy Seeger, @ Ewan Mac-Coll Ltd.) 3:10

Cover photograph: Ewan MacColl

PEGGY SEEGER has been singing and playing American England in 1958 when she began working and Irving with Ewan MacColl. She has made her life a combination of singer,

there is any confusion as to credits, the boys play the lead guitars Supporting accompaniment, Colum and Neill MacColl. Sound Engineer: Nick Godwin Recorded at Pathwey Studios, London Production: Nelli MacColl

⊕ © 1982 FOLKWAYS RECORDS AND SERVICE CORP.

DESCRIPTIVE NOTES ARE INSIDE POCKET

FROM WHERE I STAND TOPICAL SONGS FROM AMERICA AND ENGLAND TOPICAL FOR MOCCOIL/ DELL MOCCOIL/ DELL MOCCOIL/ DELL MOCCOIL/ DELL MOCCOIL/ DELL MOCCOIL/ DELL MOCCOIL/

Way back in 1956 I met an Israeli boy in Copenhagen. I was seeing the moveld from underpoints a knowledge a banic and a guitar. He was on his you so alooke to do a two-year stint in a lossing camp. He was intrigued by the American folksongs that I had been brought up with. He knew very little about traditional music but When I told him I was intending to stay in England he said I'd have to get over the idea of singing American folksongs on stage. Stung by his equating the music I loved to, a bout of influenza. I protested, but he insisted: "Your songs will become more English every year. They'll change because you change." I took this with many erains of salt and continued to sing the songs in two dozen countries over the two dozen years that followed.

The crisis didn't really hit me until the mid-1970's when I discovered that there were a number of my favorite indirenous American aggres that I just never seemed to sing any more: Old Joe Clark, Cindy, and many of the banjo tunes. I was definitely leaning towards that section of American music which had originated in Britain, and indeed I became a fine ballad-singer. But I was a prime case of cultural displacement and discrimination. I had always been interested in industrial and protest sones and I now became interested in contemporary American topical music. Not having been brought up in a "traditional" setting (other than that

of sitting by the phonograph playing Carter family records) I had to start looking for roots. Lacking a proper southern drawl with which to do justice to a Sarah Ogan song, or the mid-Mestern laconic delivery necessary (to my mind) for The Ludlow Massacre, I drifted forward in time to the newer, urban-orientated songs, the kind of songs on this record I need these musical ties that make me feel as if I am still part of the action of the land of my birth. They make it messible for me to continue singing the folksongs on stage. Songs like Taft-Hartley may now be part of history, but then so are Woody Guthrie's songs - and I am deeply indebted to the many writers whose somes I sing, for they make it now this for me to keep forging links in my cultural chain.

I speak with a kind of English accent now (Canadians ask me what part of Ireland I am from), but when I sing I slip naturally into American inflections. I write somes that have some American elements in them but they arise from my British experience. I have included three of my own somes on the album because this is where I stand, where I live, with one foot in each country and a perspective that is mid-Atlantic.

side one, band one

UP IN WISCONSIN (by Don Lange)

Up in Wisconsin, just the other day, They bombed a timber with a chemical spray: Wanted it cleared, didn't care how, Had to have a place to feed the cows ...

Un in Alaska, where the men are men. They hunt timber wolves from an airplane; Pelts don't bring but a dollar or two. Just enough to pay the pilot and the crew.

CHORUS: Lord I want to go back home, And fish those cold, crystal streams: O Lord. I want to go back home once again, Where the evergreens are green.

Way down south, in a bayou swamp. Alligator lived in a cypress stump: Poacherman comes with a hook and gun, Make a briefcase for a rich man's son ...

Farmer had a field of oats and hav Till they come to build another highway; Condemned his land, bought at their wrice. Made a concrete runway out of paradise. (CHORUS) They say somewhere just this side of hell, You might still find a bie blue whale: They say somewhere in the land of love. You can hear the song of a mourning-dove ...

They may somewhere, maybe in the wild. They wouldn't namels a little child: They say somewhere beyond the screens. You can still find an American dream. (CHORUS)

(Perry and Neill on guitars)

side one, band two

DRAGLINES (by Deborah Silverstein)

Coalport, P.A. Just a little town, tucked too far away For anyone to know, But the folks born and raised For six concrations working day by day Trying to keen themselves a hone.

CHORUS: Draglines of my heart. They're tearing us apart And the mountainside where we were born. Must I weep and mourn for the land That took ten million years to form, Now all my eyes can see are just The bleeding scars across the mountainside, Across the mountainside.

For Additional Information About FOLKWAYS RELEASES

of Interest

write to

Folkways Records and Service Corp.

43 WEST 61 ST STREET NEW YORK, NEW YORK 10023



THE MILES DAVIS QUINTET

PRLP 7200 A



HIGH FIDELITY

1. SURREY WITH THE FRINGE ON TOP (Rodgers and Hammerstein) 2. SALT PEANUTS (Gillespie and Clarke) MICROGRO 3. SOMETHING I DREAMED LAST NIGHT (Yellen, Magidson and Fain)

PLAYING



with THE MILES DAVIS QUINTET

PRLP 7200 B



HIGH FIDELITY

1. DIANE (Erno Rapee)

- 2. WELL YOU NEEDN'T (Theolonious Monk)
- 3. WHEN I FALL IN LOVE (Young and Heyman)

MICROGROOM PLAYING

RRANK

Produced by: E. J. Robinson for Top Rank Records Ltd., Montego Bay Tel: 952-1216



Made in Jamaica Distributed by:

SANTA KETCH UP IN A

MANGO TREE

(Palemina & F. D'Aguilar)

FAITH D'AGUILAR

OF THIS RECORDING 15 STRICTLY

OF THIS RECORDING 15

TOP BRANK

Produced by: E. J. Robinson for Top Rank Records Ltd., Montego Bay Tel: 952-1216



Made in Jamaica Distributed by:

SANTA VERSION
TOP RANK GANG

COALING OF THIS RECORDING IS STRICTLY PROPERTY.



BLACK SCORPIO RECORDS

> Produced by: M. Johnson

> > PUBLISHED BY:

NEVER GONNA LET YOU DOWN PRIENDS

Recorded/Dist, by BLACK SCORPIO RECORDING STUDIO 30 Headley Ave., Kingston 20

Tel: 52363

RECORDING IS STRICTLY



BLACK SCORPIO

Produced by M. Johnson Published by Quite Land Publ.

Dist. by: V.P. RECORDS 17021 Jamaica Ave., Jamaica, New York 11432 Tel: 718-291-7058

> SIDE B 11871

Dist' by JET STAR RECORDS 115 Action Lane, London 1N.W.10 Tel: 019615818

DANNY THE AXE MAN

DANNY THE AXE

(C) (P) 1991





Calypso Soca Reggae

33 1/3 RPM STEREO SIDE A



Granday Acous

LP-002

- 1. fat man dance
- 2. use your head
- 3. Christmas in the West Indies

Ail songs composed and sung by Paul (King Obstinate) Richards All rights reserved Obstisd Music (PRS) Arrangement Frankie McIntosh KING OBSTINATE
Calypso
Soca
Reggae

331/3 RPM STEREO SIDE A



25 years a pan
 Antigua Independence
 D. C. Special

All songs composed and sung by Paul (King Obstinate) Richards All rights reserved Obstiss Music (PRS) Arrangement Frankie McIntosh KING OBSTINATE
Calypso
Soca
Reggae

331/3 RPM STEREO SIDE B



Gunnay Recognize

LP-002

1. fat man dance
 2. use your head
 3. Christmas in the West Indies

All songs composed and sung by Paul (King Obstinate) Richards All rights reserved Obstiss Music (PRS) Arrangement Frankie McIntosh



RECORDS

VPRD 351 A

Juvinile

Side 45 R.P.M.

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE JAMAICA, N.Y. 11432 (718) 291-7058 Arranged & Produced by Steely & Clevie

S & C Productions P © 1988

WATCH THE MATIE

(Sister Charmine)

SISTER CHARMINE

All Rights Reserved



VPRD 351 B

Juvinile

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE JAMAICA, N.Y. 11432 (718) 291-7058



RECORDS

Side B 45 R.P.M.

Arranged & Produced by

Steely & Clevie For S & C

Productions



VERSION

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SouL Survivor

DISCO 45



Dist. by: Sonic Sounds 25 Retirement Rd Kingston 5 Tel: 92-61204 /62036

Side A Made in Jamaica

Prod. by
A. Palmer
Arr. by
A. Palmer &
D. Richards

THE POWER OF LOVE

(S. Derouse, G.Mende, J. Rush, M.S. Applegate)

LEROY GIBBON

ALL RIGHTS RESERVED

SouL Survivor

DISCO 45

Dist. by: Sonic Sounds 25 Retirement Rd. Kingston 5

Tel: 92-61204

Side B

/62036

viade in Jamaica

Prod. by A. Palmer Arr. by A. Palmer & D. Richards

PERSONALITY (Adapted) LEROY GIBBON

ALL RIGHTS RESERVED



VPRD-350-A

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058 RECORDS

Side 45 R.P.M.

Arranged & Produced by Steely & Clevie For S & C Productions

FIT INA BODY

(Sister Charmine)
SISTER CHARMINE

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RECORDS

VPRD-350-B

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058 Side B 45 R.P.M.

Arranged & Produced by Steely & Clavie For

S & C Productions

P © 1988

VERSION

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WAYNE

STEREO 33 1/3 rpm SIDE A WT-0012 Pub.:

TNT Music/BM I

C.O.T.T.



1. TREMBLE

Written & Comp. by W. & A. THOMAS Arr. by LESTON PAUL

2. MASQUERADERS

Written: W. THOMAS Melody: W. & A. THOMAS

Arr. by KENNY PHILLIP

Recorded at Sunset Studio & K.M.P. Music Lab T'dad

Mix & Edit at Crystal Sound, N.Y.

D istributed by

J & W Productions 2833 Church: A venue Brooklyn, N.Y. 11226 (718)693 - 9261Fax: (718) 693-9271

Exec. Producer:

W. THOMAS



WAYNE T.

STEREO
33 1/3 rpm
SIDE B
WT-0012
Pub.:

TNT Music/BM I

NG.

Mix & Edit at Crystal Sound, N.Y.

D 15tributed by J&W Productions 2833 Church Avenue Brooklyn, N.Y. 11226 (718) 693-9261 Fax: (718) 693-9271

Exec. Producer:

1. WAYNE T'S MADNESS Written & Comp. by

W. & A. THOMAS
Arr. by LESTON PAUL,
KENNY PHILLIP

2. D J'S TROUBLE MIX Prod. by: R ich Lamont

3. ACAPPELLA

Recorded at Sunset Studio & K.M.P. Music Lab T'dad



WAYNE T Stereo 33 1/3 rpm SIDE B WT-0013



D istributed by J& W Productions 2833 Church Avenue Brooklyn, N.Y. 11226 (718) 693-9261 Fax: (718) 693-9271

1. JESSICA (Dee' Pan Singing)
Panist: Jason

2. DREAM

WAYNE T Featuring SILKY SLIM

(Written by The Iseley Bros. - BMI)
Remix: Rich Lamont / Kezi Kez

For Bookings: (718) 342-3738 T'dad - (809) 653-1820



WAYNE Stereo 33 1/3 rpm SIDE A WT-0013

Mixed & Edited at

Crystal Sound Studio

Brooklyn, N. Y.

Eng.: Jon Evans
Executive Producer:

W. Thomas

Q istributed by 1 & W Productions 28.33 Church Avenue Brooklyn, N. Y. 11226 (718) 693-9261 Fax: (718) 693-9271

JESSICA (DJ'SQUEEN)

(Written & Composed by

W. Thomas)

Recorded at Sunset Studio, Trad.
Arranged by Leston Paul
Drum Programming: Rich Lamont



CRIS GARCIA

Stereo 33 1/3 SIDE A *JW-129 L.P.*



Recorded A: World Beat Studios Tunapuna, Trinidad, W.I. (809) 662-0702

Pub.: World Publishing
© P C.O.T.T.

- 1. CHUTNEY BUFFALO
- 2. CHUTNEY BUFFALO unstr.
- 3. HOLD ON

All Songs Written by Chris Garola Arranged by Ryan Romany

J.W.RECORDS PRODUCTION INC.
2833 Church Ave., Brooklyn
New York 11226
Tel: 718-693-9261 Fox: 718-693-9271



CRIS GARCIA

Stereo 33 1/3 SIDE B JW-129 L.P.



Recorded At: World Beat Studios Tunapuna.Trinidad, W.I. (809) 662-0202

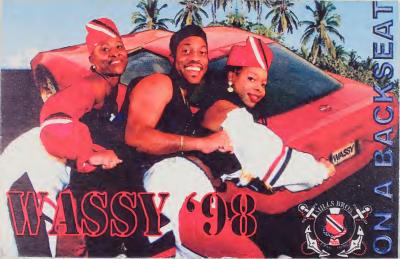
Pub.: World Publishing

© P C.O.T.T.

1. LUU CHANT 2. ROLL

All Songs Written by Chris Garcia Arranged by Ryan Romany

> J.W.RECORDS PRODUCTION INC. 2833 Church Ava., Brooklyn New York 11226 Tel: 718-693-9261 Fox: 718-693-9271



" WASSY "

A CHANKER PRODUCTION

A- SIDE

Executive Producers:

Christopher "Wassy" Bowen

& D J Spice



Distributed By
Krishna Chanker 718-848-6928
T & T M. Chankar 1-868-647-5214
Engineered by Charlies Recording Studio, NYC
Written by Barnett (Preacher) Henry & Wassy
Arrangeed by Frosty Brooks & George Victory
Recorded at Charlies Rec. Studio

Co-Sponsored POWE TIRE CENTER, INC.

For pooking & Info.

E-Mail SPICE @mailcity.com.

- 1. ON A BACKSEAT 4:53
- 2. WHEY MEH POSSE 5:01

" WASSY "

A CHANKER PRODUCTION

B- SIDE

Executive Producers:

Christopher "Wassy" Bowen & D J Spice



Distributed By
Krishna Charker 718-848-6928
T & T M. Chankar 1-868-647-5214
Engineered by Charlies Recording Studio, NYC
Written by Barnett (Preacher) Henry & Wassy
Arrangeed by Frosty Brooks & George Victory
Recorded at Charlies Rec. Studio
Co-Sponsored BY MIKE TIRE CENTER, INC.
For Bookings & Info.
Call 718-342-5391
E-Mail DJ SPICE @matlcity.com.

- 1. **SPREAD OUT 4:23**
- 2. WAKE UP DE BUMSEE 5:45
- 3. ON A BACKSEAT (INSTRU.) BMI 4:46



331/2 RPM SIDE A CLUB MIX STEREO T/T 1029A RECORDED AT **POWER PLAY STUDIOS** LONG ISLAND CITY, NY

CLUB MIX TIME - 5:32 THOM/TAY MUSIC BMI 1986



PRODUCED BY LAMAR THOMAS/JUDY TAYLOR CO-PRODÚCED BY PATRICK ADAMS



* Thomas and Taylor *





FREEDOM

LAMAR THOMAS/JUDY TAYLOR

THOM/TAY RECORDS 8 EAST 48TH STREET SUITE 4-A NEW YORK, NY 10017 212/753-2673 718/471-1315



331/2 RPM SIDE B RADIO VERSION/INSTRUMENTAL STEREO T/T 1029B RECORDED AT POWER PLAY STUDIOS LONG ISLAND CITY, NY



RADIO TIME - 4:10

INSTRUMENTAL TIME - 4:17 THOM/TAY MUSIC BMI 1986



* Thomas and Taylor *







FREEDOM

LAMAR THOMAS/JUDY TAYLOR

THOM/TAY RECORDS 8 EAST 48TH STREET NEW YORK, NY 10017 212/753-2673 718/471-1315



J. D. SUMNER AND THE EXCITING STAMPS QUARTEY Stamps Quartet

SLP6084 XSBV 130169 SIDE ONE



1.	The Army Of The Lord	2:52
2.	Life Is Worth Living	3:35
3.	If Jesus Is There	1:38
4.	What A Wonderful Time	2:34
5.	The Night Before Easter	4:18

PRESSED BY COLUMBIA RECORD PRODUCTIONS



J. D. SUMNER AND THE EXCITING STAMPS QUARTET Stamps Quartet

SLP6084 XSBV 130170 SIDE TWO



i.	I've Been Born Again	2:03
2.	When God's Charlot Comes	2:04
3.	Walking With The Lord	3:35
4.	My Non-Stop Flight	2:45
5.	Cleanse Me	3:36

PRESSED BY COLUMBIA RECORD PRODUCTIONS

MICHAEL STANLEY

Side 1
STEREO
PROMO
Not For Sale
(from the
LP
"MS8"
ST-17071)

TAKE THE TIME
(LONG VERSION)
(Michael Stanley)
Berna Music Co./Michael Stanley)
Berna Music Co./Michael Stanley Music Co.—ASCAP
Engineer: Don Gehman Produced & Arranged by the Michael Stanley Band and Don Gehman for MSG



331/3 rpm SPR0-9874



MICHAEL STANLEY

Produced & Arranged by the Michael Stanley Band and Don Gehman for MSG



331/3 rpm SPR0-9875



Side 2

STERED PROMO
Not For Sale (from the LP "MSB" ST-17071)

TAKE THE TIME (SHORT VERSION) (Michael Stanley)

(Michael Stanley)

Berna Music Co./Michael Stanley)

Berna Music Co./Michael Stanley)

Berna Music Co./Michael Stanley Music Co. — ASCAP Engineer: Don Gehman

TAKE THE TIME

(SHORT VERSION)
(Michael Stanley)

Berna Music Co./Michael Stanley Music Co. — ASCAP Engineer: Don Gehman

Side 2



JADE

PRO-A-7285
PROMOTION ONLY.
NOT FOR SALE.



Side 1 33% RPM

PRODUCED BY ROBERT JERALD AND CASSANDRA MILLS

*Remixed by Dave Jacobson and Kevin Irving
*Mix Engineer: Jon Gass

From the Giant album Mind, Body & Song (4/2-24558)

EVERY DAY OF THE WEEK

1 Album Version 5:16

D.J. Extended Version* 5:45

(Antonina Armato/Robert Jerald/K. Miller)

Irving Music, Inc /Little Jerald Jr. Music/Armato Music Co./Ju-Ju Bee Music BMI

@1994 Giant Records





PRO-A-7285
PROMOTION ONLY.
NOT FOR SALE.



Side 2 33% RPM

PRODUCED BY ROBERT JERALD AND CASSANDRA MILLS Executive Producer: Cassandra Mills

From the Giant album Mind, Body & Song (4/2-24558)

EVERY DAY OF THE WEEK (Jade-A-Pella) 3:56

(Antonina Armato/Robert Jerald/K. Miller)

Irving Music, Inc /Little Jerald Jr. Music/Armato Music Co.) Ju Ju Bee Music BMI

@1994 Giant Records

PROMO ONLY 4 DEEJAY - LIMITED EDITION Monica A.

"Hope"

S.I.A.E. 33 RPM STEREO





A1. JTU Attack Mix 9:11

8 020219 074021

8 020219 074021

8 020219 074021

PROMO ONLY 4 DEEJAY - LIMITED EDITION Monica A.

"Hope"

S.I.A.E. 33 RPM STEREO





B1. JTV Dub Attack 9:27

B1. JTV Dub Attack 9:27

8 020219 074021

8 020219 074021

8 020219 074021

PROMO ONLY 4 DEEJAY - LIMITED EDITION

Monica A. "Hope"

S.I.A.E. 33 RPM STEREO





C1. Ml's Carnival 5:55

C2. Ml's Carnival Dub Instrumental 6:34

8 020219 074021

8 020219 074021

8 020219 074021

PROMO ONLY 4 DEEJAY - LIMITED EDITION Monica A.

S.I.A.E. 33 RPM STEREO



"Hope"



D1. Ml's Carnival Dub 7:40
D2. Family Prayer Rmx 6:15

8 020219 074021

8 020219 074021

8 020219 074021

The Best of DUKE ELLINGTON

And His Famous Orchestra

THE STAR LINE

DUOPHONIC

FOR STEREO PHONOGRAPHS

ONLY

DTT-1602 (DTT1-1602)

- I. WARM VALLEY (3:21) (Duke Ellington)
- 2. ROCKIN' IN RHYTHM (4:31) (Ellington-Mills-Carney)
- 3. PRELUDE TO A KISS (2:59) (Ellington-Gordon-Mills)

The Best of DUKE ELLINGTON

And His Famous Orchestra

THE STAR LINE

DUOPHONIC FOR STEREO PHONOGRAPHS

ONLY

DTT-1602

(DTT2-1602)

- I. FLAMINGO (3:40) (Ted Grouya-Ed Anderson)
- 2. IN A SENTIMENTAL MOOD (2:27) (Ellington-Mills-Kurtz)
- 3. BLACK AND TAN FANTASY (5:10) (Duke Ellington-Bub Miley)
- 4. PASSION FLOWER (3:01)
 4. PASSION FLOWER (3:01)
 (Billy Strayhorn-Milton Raskin)
 5. BAKIFF (5:41)
 (Tizol-Schwartz-Gallet)

 Conos

 Conos

 **No U S A T M COM O MARCA PEG: 3 U. 5 P



BALLET CLASS WITH RONI MAHLER

331/3 R.P.M.



\$ide A #1081

PRE-BALLET VOLUME 3 BARRE

1-DEMI-PLIES

2—TENDUS

3-RONDS DE JAMBE A TERRE

4—GRANDS BATTEMENTS FRONT 5—GRANDS BATTEMENTS BACK

6—BATTEMENTS SERRES

7-GLISSADES

8—PASSES AND SMALL JUMPS

CENTER

9-WAKING UP (Stretching and Port de Bras)



BALLET CLASS WITH RONI MAHLER

331/3 R.P.M.



Side B #1081

PRE-BALLET VOLUME 3 CENTER (continued)

1-CIRCLES (Side Chasses and Skipping)

2-HAPPY FEET (Tendus and Passes)

3—THE BIG PARADE (Marching)

4-PUDDLES OF RAIN (Tip-Toe and Jumps)

5-THE MAGIC WAND (Self-Expression)

6-TOUCH-AND-GO (Chasses Forward)

7—GOOD-BYE FOR NOW (Waltz and Reverence)



JOHN BURKE and THE LAYMAN TRIO

JLP-141 A 30837 Stereo A Jack Lynch Production

- 1. BEAUTIFUL LIFE (2:16)
- 2. THANKS TO CALVARY (3:21)
- 3. WILL THERE BE ANY STARS IN MY CROWN (2:45)
- 4. I'LL TALK IT ALL OVER WITH HIM (2:23)
- 5. FATHERS HUMBLE PRAYERS (2:54)
- 6. GLORYLAND MARCH (1:57)
- 7. HE RAISED ME UP (2:25)



JOHN BURKE and THE LAYMAN TRIO

JLP-141 B 30838



Stereo
A Jack Lynch
Production

- 1. JOURNEY'S END (2:54)
- 2. HOMELAND OF THE SOUL (2:22)
- 3. THANK GOD FOR MY CHRISTIAN HOME (2:58)
- 4. IF YOU DON'T LOVE YOUR NEIGHBOR (2:26)
- 5. TWO COATS (3:35)
- 6. I'LL HAVE A NEW LIFE (1:32)

STEREO



THE BEACH BOYS

B0022282-01



SIDE I

- 1. GETCHA BACK
 M. Love T. Melcher 2:59
 2. It's GETTIN' LATE
 C. Wilson M. Smith-Schilling R. White Johnson 3:26
 3. CRACK AT YOUR LOVE
 B. Wilson A. Jardine 3:36
 4. MAYBE I DON'T KNOW
 C. Wilson M. Smith-Schilling S. Levine J. Lindsay 3:53
 5. SHE BELIEVES IN LOVE AGAIN
 B. Johnston 3:27

 Lander exclusive license to Capitol Records, LLC. Universalmusic characteristics

STEREO



THE BEACH BOYS

B0022282-01



SIDE II

1. CALIFORNIA CALLING
A. Jardine — B. Wilson — 2:46

2. PASSING FRIEND
G. O'Dowd — R. Hay — 4:59

3. I'M SO LONELY
B. Wilson — 2:51

4. WHERE I BELONG
C. Wilson — R. White Johnson — 2:55

5. I DO LOVE YOU
S. Wonder — 4:20

6. It's JUST A MATTER OF TIME
B. Wilson — 2:19





BOSSON ONE IN A MILLION (DANCE VERSION)







ORIGINAL MOTION PICTURE SOUNDTRACK

1. BOSSON ONE IN A MILLION (DANCE VERSION) 3:29

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BOSSON ONE IN A MILLION (BOSTROM)

SIDE B



FROM
CONGENIALITY

GRIGINAL MOTION PICTURE SOUNDTRACK

1. BOSSON ONE IN A MILLION (BOSTROM) 3:33

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TVT 6941-0P

CONTINENTAL RECORDS

THE FOLKSINGERS OF WASHINGTON SQUARE

Anne Bird, autoharp, guitar; Alexander "Sandy" Bull, banjo; Logan English, guitar; Bruce Langhorne, flddle, guitar, harmonica; Martin Lorin, guitar; Molly Scott, guitar

CLP-4010



Side 1

Introduction: THIS LAND (Guthrie)	
and NARRATION	
(Kelsey Marechal, speaker)	1:46
BIG BALL IN NASHVILLE	1:31
C. C. RIDER	3:27
THE SAILOR BOY	2:43
HOE-DOWN MEDLEY	3:07
BROOKLYN JOHN HENRY	3:14
THE E-RI-E CANAL	1:43
(83-2128)	

PRINTED IN U.S.A.

CONTINENTAL RECORDS

THE FOLKSINGERS OF WASHINGTON SQUARE

Anne Bird, autoharp, guitar; Alexander "Sandy" Bull, banjo; Logan English, guitar; Bruce Langhorne, guitar: Martin Lorin, guitar; Molly Scott, guitar

CLP-4010



Side 2

MEETIN' AT THE BUILDING	2:57
Canon: "NON NOBIS, DOMINE" (attributed to William Byrd)	1:40
I'M SAD AND I'M LONELY	3:12
HARD TRIALS	1:46
WANDERIN' BOY TALKIN' SINGIN' BLUES	3:23 2:01
Grand Finale: THIS LAND (Guthrie)	
(33-3275)	

PRINTED IN U.S.A.



MOMS MABLEY
Piano Accompaniment - Lloyd Mayers

Side 1



MONAURAL MG-21012

NOW HEAR THIS! - Part I - 14:45

All Material Originated and Copyrighted by Moms Mabley and Eddie Parton.

LENDOR: MERCURY RECORD CORPORATION



MERCURY

NOW HEAR THIS!

MOMS MABLEY

Piano Accompaniment - Lloyd Mayers

Side 2



MONAURAL MG-21012

NOW HEAR THIS! - Part II - 16:45

All Material Originated and Copyrighted by Moms Mabley and Eddie Parton.

LENDOR: MERCURY RECORD CORPORATION

J&M PRODUCTIONS

Dist. J&M ONE STOP RECORD 9401 Church Ave. Brooklyn, N.Y. 11212 718-345-1964 Side A

Recorded at WEST RECORDS (B'dos.)



DARLING 7:36

.... — Artist —

YOUNG EXPOSER

ARRANGER: Leston Paul EX-PRODUCER: Young Exposer

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J&M PRODUCTIONS

Dist. J&M ONE STOP RECORD 9401 Church Ave. Brooklyn, N.Y. 11212 718-345-1964

Side B

Recorded at WEST RECORDS (B'dos.)



MOTHER TRINBAGO 6:57

.... - Artist -

YOUNG EXPOSER

ARRANGER : Leston Paul EX-PRODUCER : Young Exposer

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NO AUTONIA SU STORCH CHILL

MUSICA ORIGINAL DE LA PELICULA "IRON EAGLE"

(P) 1986 CAPITOL RECORDS, INC.



SLEM-1364 LADO

U. S. A.

1). - Q U E E N UNA VISION (*) - One vision -4:00 (Queen) Producido por Queen / Mock

2). - KING KOBRA AGUILA DE ACERO (NUNCA MENCIONES LA MUERTE) - Iron eagle (Never soy die) - 3:28 (J. Hooker-D. Hitchings) Producido por Jake Hooker y Duone Hitchings paro Posha

3). - ERIC MARTIN ESTOS SON LOS BUENOS TIEMPOS . These are the good times . (Myles Hunter) Producido por Richie Zito

4). - KATRINA AND THE WAVES CASA DE LOCOS - Manioc house - 4:54 (Kimberley Rew) Producido por Katrina and The Woves y Pat Collier

5). - GEORGE CLINTON INTENSO - Intense - 4:30 (George Clinton) Producido por George Clinton (*) (P) 1985 Roincloud Productions Ltd./ Queen Productions Ltd.



MUSICA ORIGINAL DE LA PELICULA "IRON EAGLE"

CAPITOL RECORDS, INC. U. S. A.

SLEM-1364 LADO

1). - D I O

ESCONDETE EN EL ARCOIRIS (***) 3:55 - Hide in the rainbow - (R. Dio . J. Bain) Producido por Ronnie James Dio

2). - H E L I X

DEMASIADO TARDE 3:06 - It's too late -(P. Hackman - J. Dexter) Producido por Tom Tremuth

3). - ADRENALIN CAMINO DE LOS GITANOS (***) 4:28 - Road of the gypsy - (Adrenalin)

Producido por Vini Poncia 4). - U R G E N T

EL AMOR TE PUEDE HACER LLORAR (**) 4:18 - Love can make you cry - (M. Kehr-D. Kehr-I. Hunter)

(Bob Halligan, Jr.) 4:06 Producido por Spenger Proffer para Pasha P) (**) 1985 Manhattan Records







3976 WHITE PLAINS ROAD BRONX, NEW YORK 10466 (212) 654-8368



Produced by: Earl Moodie



Pub.: Warner Bros. Music ASCAP

SIDE A L 001

DON'T TURN ME AROUND

(A. Hammond / D. Warren)

OWEN GREY



3976 WITE PLAINS ROAD

BRONX, "EW YORK 10466 (212) 654-368



Produced by: Earl Moodie



Pub.: Warner Bros. Music

SIDE B L 001

VERSION

125th STREET BAND

CROSS ROADS RECORDS SHADOWMANIA 2

STEREO 33 1/3 RPM SIDE A CRR 003-EP



PUB.: McGarland Music

© P 1996

Detributed by in United States of Americo
J.W.RECORDS PRODUCTION INC.
2833 Church Ave., Brooklyn
New York 11226
Tel: 718-693-9261 Fax: 718-693-9271

- 1. HOP RABBIT (6:36)
- 2. TREAT THE LADY NICE (5:24)

Produced & granged by Vin's in Bolley & Lat Bolley & Lat

54 Western Main Road, St. James Tel: 6227622/3814

CROSS ROADS RECORDS

SHADOWMANIA 2

STEREO 33 1/3 RPM SIDE B CRR 003-EP



PUB.: McGarland Music

© P. 1996

Detributed by in United States of America J.W.RECORDS PRODUCTION INC. 2833 Church Awa, Brookfyn New York 11226 Tel: 718-693-9261 Fax: 718-693-9271

- 1. MR. BROWN (6:18)
- 2. DONKEY DAYS (5:57)

Produced & Arranged by Winston Bailey & Carl "Beaver" Henderson

Distributed by in Trinidad & Tobago CROSBY MUSIC CENTRE 54 Western Main Road, St. James Tel: 6227622/3814





IAICAN ME CRAZY

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SIDE A JMC 1151

ANDY STEVENSON





1. BILLIE JEAN - Whoa Kean

(Copyright Controlled)

2. BILLIE JEAN INST. - Andy Stevenson (Soca M.J.) 3.U-N-C SEE - Andy Stevenson (Soca M.J.)

4. U-N-C SEE - Andy Stevenson (Suca M.J.)
4. U-N-C SEE INST. - Patrick Gordon

A. U-N-C SEE INST. - Patrick Gordon

Outplication is a violation of applicable laws.





IAMAICAN ME CRAZY

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SIDE B IMC 1151

PETER LEWIS **& MACHEL MONTANO**





(Written by PETER C. LEWIS/MACHEL MONTANO/ANASTAS HACKETT)
Recorded at Caribbean Sound Basin, Trinidad, W.I.
Producer: Peter C. Lewis
Arranger: Anastas Hackett (Nas-T Hackett)
Background Vocals: Karla Gonzales, Peter C. Lewis
Engineers: Shawn Poland, Zahir Khan
COPYRIGHT

Violation is a Violation of applicable laws.

5th AVENUE AVENUTH SOUTH . presents

SIDE A

A MEGA-BYTE
PRODUCTION
or Information
Phone:
61204/62036
FAX: 92-69243

Produced & Arranged by: 5th AVENUE SOUTH

1. VOCAL
A BASS & DRUMS
3. BASS & DRUMS WITH SAMPLE

WE WANT TO PARTY (Flourgan/Red Dragon/Red Rose)

Featuring

FLOURGAN/RED DRAGON/RED ROSE



Produced & Arranged by 5th AVENUE SOUTH



- ACAPELLA
- DRUMS
- 4. VOCAL MIX 3

SIDE B

A MEGA-BYTE PRODUCTION For Information Phone: 61204/62036 Fax: 92-69243



O'JAYS BACK STABBERS

PZ 31712 STEREO



SIDE 1 AL 31712 @ 1972 CBS Inc.

- 1. WHEN THE WORLD'S AT PEACE
 - Gamble Sigler Hurtt -
- 2. BACK STABBERS
 - L. Huff G. McFadden J. Whitehead -
 - 3. WHO AM I -B. Sigler P. Hurtt-
 - 4. (THEY CALL ME) MR. LUCKY
 - K. Gamble L. Huff -

- K. Gamble - L. Huff 5. TIME TO GET DOWN
- K. Gamble - L. Huff
-



O'JAYS BACK STABBERS

PZ 31712 **STEREO**



SIDE 2 BL 31712 @ 1972 CBS Inc.

1. 992 ARGUMENTS - K. Gamble-L. Huff - J. Whitehead - G. McFadden-

2. LISTEN TO THE CLOCK ON THE WALL - K. Gamble - L. Huff -

J. Whitehead - G. McFadden -3. SHIFTLESS, SHADY, JEALOUS KIND OF PEOPLE -K. Gamble - L. Huff -

J. Whitehead - G. McFadden4. SUNSHINE -B. Sigler - P. Hurtt5. LOVE TRAIN -K. Gamble L. HuffL. Huff
CBS Records / CBS, Inc., 51 West 52 Street, New York J. Whitehead - G. McFadden-



LOU DONALDSON SIGNIFYIN'





SIDE 1 (12603)

- SIGNIFYIN°
 - Donaldson: Arc Music, BMI
- 2. TIME AFTER TIME Styne & Cahn: Sands Music, ASCAP
- 3. SI SI SAFRONIA Donaldson: Arc Music, BMI

LPS-724

LPS-724

CORP GROUP CO. DIV. OF BY CORP.









SIDE 2 (12604)

- 1. DON'T GET AROUND MUCH ANYMORE Ellington & Russell: Robbins Music, ASCAP
- 2. I FEEL IT IN MY BONES
- Donaldson: Arc Music, BMI
- 3. COPPIN' A PLEA Donaldson: Arc Music, BMI

LPS-724

LPS-724

CORP GROUP CO. DIV. OF ENT CORP.



DISCO 45

Distributed by SONIC SOUNDS 23 Retirement Road Kingston S MADE IN JAMAICA

> Rhythm track Stevie & Cleavie



Produced by
I. Laing
Tommy Cowan
(P)(C) 1988

(P)(C) 1988

RAVE MUSIC

RETURN OF THE DON

(D. THOMPSON)

PINCHERS



DISCO 45

Distributed by SONIC SOUNDS 25 Retirement Road Kingston 5 MADE IN JAMAICA

Rhythm track Stevie & Cleavie



Produced by

I. Laing

Tommy Cowan

(P)(C) 1988

RAVE MUSIC Side B

'/

VERSION

JUMMUS RECORDS

JAM

M



Distributed By: John's Records 109 St. Marks Pl. NY, NY 10009 (212) 982-0678 (212) 977-5282

Gold Finger (718) 526-0598

Produced By: King Jammy's Recording Studio Tel: 92-38880

FROM ME HOLD HIM

Ninja Man

015-A

JUMMUS RECORDS

P @ 1991

Distributed By: John's Records 109 St. Marks Pl. NY, NY 10009 (212) 982-0678 (212) 977-5282

Gold Finger (718) 526-0598

Produced By: King Jammy's Recording Studio Tel: 92-38880

M

M

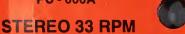
VERSION

Fatman & Snakie 015-AA

PC PRODUCTIONS

PETER HUMPHREY JUMP SPREAD OUT

COMPOSED BY: Peter Humphrey ARRANGED BY:Peter Humphrey & Martin Calliste PC - 006A





SEQUENCED AT: LAM MIDI Studio SEO. ENG. Martin Calliste RECORDED AT: Ian London Recording REC. ENG.: Ken Wallace MIX ENG.: Ken Wallace, Martin Calliste

SIDE A

- 1. JUMP SPREAD OUT, featuring Lloyd D Stif
- 2. RIDE DE RIDIM
- 3. PUM PUM SHORTS (INST)

Mfg. & Dist by PC Productions (718) 531 4440, 301 559-6954

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PC PRODUCTIONS

PETER HUMPHREY JUMP SPREAD OUT

COMPOSED BY: Peter Humphrey ARRANGED BY:Peter Humphrey & Martin Calliste PC - 006 A

STEREO 33 RPM



SEQUENCED AT: LAM MIDI Studio SEQ. ENG. Murtin Calliste RECORDED AT: lan Londo's Recording REC. ENG.: Ken Wallace MIX ENG.: Ken Wallace, Martin Calliste

SIDE B

- 1. PUM PUM SHORTS
- 2. DOH COME SO FAST
- 3. RIDIM

Mfg. & Dist by PC Productions (718) 531 4440, 301 559-6954

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PR 588

JUMP 'N THE SADDLE BAND

33 1/3 RPM

LP VERSION

STEREO



A SIDE

IT SHOULD'VE BEEN ME

(Memphis Curtis) Progressive Music Publishing Co., BMI Vocal/ST-PR-46079-SP/3:05 Produced by T. C. Furlong, Barney Schwartz and Mike Rasfeld From Atlantic LP 80141.

"JUMP 'N THE SADDLE BAND"

® 1984 Atlantic Recording Corp.

PROMOTIONAL COPY

NOT FOR SALE

ANARHER COMMUNICATIONS OF THE SADDLE BAND"

ANARHER COMMUNICATIONS OF THE SADDLE BAND TO SALE



michael

CTE9101-1

THE BROTHER IN ME



SIDE A 331/3 RPM CTE 9101-1

MICHAEL STACY

THE BROTHER IN ME

- 1. CLUB MIX 6:06
- 2. RADIO MIX 4:03
- 3. MIAMI MIX 1:16

(©) MICHAEL STACY MUSIC/ASCAP
Written and Produced by MICHAEL BURKET/ASCAP
Mixed by MYKE L. and MICHAEL STACY
Edited by RANDY WARD
Mastered by DICK CHARLES

BOOKING INFO: (212) 518-2843

MANUFACTURED & DISTRIBUTED BY CT ENTERTAINMENT

(③ ®) 1991 CT ENTERTAINMENT
NEW YORK, NY (212) 518-2843
ATLANTA, GA (404) 333-6743



SIDE B 331/3 RPM

MICHAEL STACY

THE BROTHER IN ME

- **1. DUB VERSION** 5:41
- 2. A CAPPELLA :38

MY IMAGINATION 3:38

MICHAEL STACY MUSIC/ASCAP
Written and Produced by MICHAEL BURKET/ASCAP
Mixed by MYKE L. and MICHAEL STACY
Edited by RANDY WARD
Mastered by DICK CHARLES

BOOKING INFO: (212) 518-2843

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ATLANTA. GA (404) 333-6743



ATLANTIK Stereo 33 1/3 RPM

SIDE A JW 123 LP ATLANTIK CARNIVAL '97

Defribuled by in United States of America J.W. RECOURS PRODUCTION INC. 2031 Church Ave., Brooklyn Au.W. Yen, 11226 Bol. 718-593-9251 Fox: 718-593-9271

Executive Producers:
Cliff Harris, Junior "Ibo"

Joseph & JW Production

- 1. HORN SONG
- 2. NOT GUILTY
- 3. MOVEMENTS
- 4. ALL ABOARD (Instru.)

Distributed by in Trinidad & Tobogo CROSBY MUSIC CENTRE 54 Western Main Road, St. James Tel: 6227622/3814



ATLANTIK CARNIVAL '97

ATLANTIK Stereo 33 1/3 RPM SIDE B JW 123 LP



Demoded by the United States of America
J.W.RECORDS PRODUCTION INC.
2833 Chorch Are. Brooklyn
New York 11226
Tel: 718-693-9261 Fax: 718-693-9271
Executive Producers:
Cliff Harris, Junior "Ibo"

- loseph & JW Production

 1. ALL ABOARD
 - 2. BEND DOWN
 - 3. DANCING
 - 4. BEND DOWN (Remix)

Distributed by in Trinidad & Tobago CROSBY MUSIC CENTRE 54 Western Main Road, St. James Tel: 6227622/3814



SM-001-A

7P

Produced & Arr.by
C. SPECIALIST DILLON
Mixed by C.D. KELLY

Distributed by: V.P. RECORDS 19-05 138 Street, Jamaica, N.Y. 11435 Tel: 718/291-7058 Fax: 718/658-3573 IN FLORIDA 5869 S.W. 21st. Street, W. Hollywood, Fl.33023 TEL: (305)966-4744

WHAT A DIFFERENCE "A DAY MAKE"
(Adapted)
JACK RADICS



Produced & Arr.b C. SPECIALIST DILLO Mixed by C.D. KELL

Distributed by: V.P. RECORDS 89-05 138 Street, Jamaica, N.Y. 11435 Tel: 718/291-7058 Fax: 718/658-3573 IN FLORIDA

5869 S.W. 21st. Street W. Hollywood, Fl.3302 TEL: (305)966-4744

SM-001-B

VERSION







A SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"Young & Sexy"
Lyric F/Loon (J Records)
"Just A Friend"
Mario (J Records)
"I'm Cool"
Hustle Child (Elektra)
"Tonite I'm Gonna Let It Go"

Syleena Johnson (Jive)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW. COM



B SIDE



ONLY
NOT FOR SALE

"Hardcore Pt.2"
Seth Marcel Feat. Jadakiss (Onpoint)
"How Do You Like 'Em Boyee "
Connekt 4 (Onpoint)
"Diamenz"
Do or Die (Virgin)
"Get Money, Get More"
Suave Smooth (Headquaters)

Suave Smooth (Headquaters)

POR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW COM



C SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"Love & Friendship" Scarface (Virgin)

"High Voltage"

Linkin' Park (Warner Brothers)

"Best Luv Story" Demello F/Mobb Deep (Warner Brothers)

"Holla Back"

SK (Warner Brothers)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW COM



D SIDE

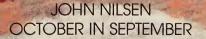


FOR PROMOTIONAL USE ONLY NOT FOR SALE

"So Damn Hood"
Crooked I (The Row)
"My D***, My Sack"
Too Short (Jive)
"Work That Pole"
BeatNuts (Landspeed)
"Early In The Game"
Naam Brigade (Artist Direct)

Naam Brigade (Artist Direct)

PAMORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM



SIDE ONE

OCTOBER IN SEPTEMBER
SALMON ROCK
MUSIC BOX
UNDERSEA
EARTH AND SKY

BMI 4:05 BMI 4:02 BMI 3:55 BMI 3:49 BMI 2:41

SM 4198

PRODUCED BY GUTHRIE THOMAS
FOR SARAH MARIS PRODUCTIONS
EAGLE RECORDS, ALL RIGHTS RESERVED
GUTHRIE THOMAS PUBLISHING/MAGIC WING MUSIC. BMI.



SIDE TWO

ANGLES ROMANCE FALL PSALM QUIET WINTER THREE RIVERS BMI 4:12 BMI 3:21 BMI 2:33 BMI 4:38

BMI

SM 4198

5:39

PRODUCED BY GUTHRIE THOMAS
FOR SARAH MARIS PRODUCTIONS
EAGLE RECORDS, ALL RIGHTS RESERVED
GUTHRIE THOMAS PUBLISHING/MAGIC WINGS MUSIC, BMI.

Phile 🕙

BILL STAINES "Redbird's Wing"

SIDE A



PH-1118 (47328)

1. REDBIRD'S WING 3:25

2. A PLACE IN THE CHOIR 2:20

3. HEART ALONE 3:03

4. BIRD IN THE WIND 3:30

5. SUNNY ROAD 3:43

All compositions Bill Staines/Mineral River Music BMI except track 2 which is Bill Staines/Mineral River Music BMI and Nosam Music, BMI

Produced by Mason Daring and Bill Staines

⊕ 1887 ROUNDER RECORDS CORPORATION



BILL STAINES "Redbird's Wing"

SIDE B



PH-1118 (47328)

1. GAMBLER'S GAME 3:04
2. YELLOWSTONE WINDS 3:58
3. FIRST LULLABYE 2:48
4. THE SHORES OF PRUDHOE BAY

5. SPIRIT SONG 3:45
All compositions Bill Staines/Mineral River Music BMI

Il compositions Bill Staines/Mineral River Music BN Produced by Mason Daring and Bill Staines



DOS TIEMPOS BAJO UN MISMO TONO

VICO-C JOSSIE ESTEBAN

RECORDS

PRIME 1007 © ® 1990

LADO A

Blanca Mundo Artificial El Amor Existe La Recta Final

DOS TIEMPOS BAJO UN MISMO TONO

VICO-C JOSSIE ESTEBAN

RECORDS



PRIME 1007 © ® 1990

LADO B

Que Cante La Esperanza Me Acuerdo She Likes My Reggae Viernes 13 Parte I Music From The Original Soundtrack "Kismet"

MCA RECORDS

MCA-1424 MCA 5293

SIDE 1

1. FATE 2:20 ASCAP Performed by Howard Keel 2. NOT SINCE NINEVEH 2:58 ASCAP Performed by Dolores Gray 3. BAUBLES, BANGLES AND BEADS 4:00 ASCAP Performed by Ann Blyth 4. STRANGER IN PARADISE 5:18 ASCAP Performed by Ann Blyth and Vic Damone 5. GESTICULATE 4:0B ASCAP

Performed by Howard Keel

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by Robert Wright

and George Forest

BY MCA RECORDS, INC., 70 UNIVERSAL PLATA UNIVERSAL

Music From The Original Soundtrack "Kismet"

MCA RECORDS

MCA-1424 MCA 5294

SIDE 2

1. NIGHT OF MY NIGHTS 2:40 ASCAP Performed by Howard Keel 2. BORED 2:45 ASCAP Performed by Dolores Gray 3. THE OLIVE TREE 2:54 ASCAP

Performed by Howard Keel

4. RAHADLAKÚM 3:30 ASCAP Performed by Howard Keel

5. AND THIS IS MY BELOVED 3:15 ASCAP Performed by Howard Keel, Ann Blyth and Vic Damone

Performed by Howard Keel

MGM Studio Orchestra and Chorus
Conducted by ANDRE PREVIN

Written and Composed by Robert Wright
and George Forest

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL PLAZA.

Broken Spoke Records

ALVIN CROW Pure Country

SIDE ONE Produced by Joe Gracev



Stereo #001 (NR 17697-1)

33 1/3 RPM

- 1. FIDDLER'S LADY 2:06 (Alvin Crow)
- 2. WINE ME UP 3:39 (F. Young - B. Deaton)
- 3. LIVING ON MEMORIES 3:28
- (Alvin Crow) 4. DYNAMITE DIANA 2:42 (Alvin Crow)
- 5. SANDS OF TEXAS 2:21
- ALL RIGHTS RESERVED (Roger OKEN SPOKE RECORDS 6. ONE FOOT IN THE GRAVE 2:21

Broken Spoke Records

ALVIN CROW Pure Country

SIDE TWO

Produced by Joe Gracev





33 1/3 RPM Stereo #001 (NR 17697-2)

- 1. BROKEN SPOKE LEGEND 3:55 (James White) (Intro by James White)
- 2. BIG BALL'S IN COWTOWN 3:21 (Hoyle Nix)
- FADED LOVE 4:40 (B. Wills/J. Wills)
- 4. BRING IT ON DOWN TO MY HOUSE 3:20 (Vocal: Leon Rausch, Arr. Alvin Crow)
- 5. YOU SEND ME 3:21

6. S. Lloyu,

(K. Lloyu,

FROKEN SPOKE PECORDS)

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Shang



MADEIN

tributed by

SONIC SOUNDS LTD

POT OF GOLD RICHIE STEPHENS SHG-636106

1) EVERYTIME YOU'RE THERE



Produced by .
CLIFTON'
"Specialist" DILLON

(H. Tucker)

(2) BODY SLAM *

JAMAICA (R. Stephenson, D. Smith, D. Browne, A. Kelly)

(3) BLACK CINDERELLA

(E. Dunkley, R. Stephenson)
(4) MOVE ON

(R. Stephenson, E. Brown)

(5) IN LOVE WITH YOU

(R. Stepnenson, R. Foulks)

All Rights Reserved



POT OF GOLD BUCHIE STEPHENS SHG-636106

Produced by
CLIFTON
"Specialist" DTLLON
Distributed by

(I) GO FOR NUMBER ONE ADE (R. Stephenson, S. Dunbar)

(2) LOVE AIN'T NO HOLIDAY (6. Jobson, W. Jobson, W. Mendes)

Side B (3) POT OF GOLD

(R. Stephenson, H. Tucker)

(H. Tucker)

RABY (GOT TO LET YOU KNOW)

(R. Stephenson, D. Browne)

All Rights Reserved



ARPA-Joropo-Eduardo Serrano POR UN ADIOS-VALENCIA-Valses-J. V. Torrealba BELLA DE VENELULA PASILLANEANDO-Pasaje-La Riva BESOS EN MIS SUEÑOS-Vals-Augusto Brandt MUSICA MAS PURA MOJIVO MARGARITEÑO-Cantar Popular MIRTHA-Pasaje-J. V. Torrealba





CAT 12253
P1981 Electric Beaver
Music (BMI)



SIDE 1 33 1/3 RPM

Shiver-5TM

1. BETTER FOR YOU (Lenk/Reina)

(3:22)

2. I'M GONNA HAVE FUN IF IT KILLS ME (Reina/Lenk)

(4:16)

Produced by Shivers Jamesburg, NJ 08831

Warning, "Unauthorized reproduction prohibited." Manufactured and Printed in U.S.A.



CAT 12253
P1981 Electric Beaver
Music (BMI)



SIDE 2 33 1/3 RPM

Shivers

 (JUST ANOTHER) FOOL FOR LOVE (3:46) (Reina/Lenk)

2. MAUREEN (3:08) (Lenk)

 I DON'T WANT YOUR WORLD (3:00) (Lenk/Reina)

> Produced by Shivers Jamesburg, NJ 08831 Warning, "Unauthorized reproduction prohibited." Manufactured and Printed in U.S.A.







Crazy in Love Hillary Kanter



Side A Stereo MHL1-8521-A

1 My Heart's Saying Yes (H. Kanter-E. Stevens) 3:45

2 Good Night for Falling in Love (E. Stevens-

E. Rabbitt-D. Malloy) 3:08

M. Balducci-R. Arcusa-English Lyrics: N. Newell) 3:51

Produced by Even Stevens for ESP Productions, Inc.

TM(s)® RCA CORP.—MADE IN U.S.A. ® 1984 RCA RECORDS



Crazy in Love Hillary Kanter



Side B Stereo MHL1-8521-B

1 I Need to Fall in Love Again (P. Overstreet-E. Stevens) 2:41

2 Crazy in Love (E. Stevens-R. McCormick) 3:39

3 I Couldn't Help Myself (E. Stevens-B.J. Walker, Jr.) 2:21

Produced by Even Stevens for ESP Productions, Inc.

TM(s)® RCA CORP.—MADE IN U.S.A. ® 1984 RCA RECORDS STEREO Mercury RECORDS

THE NOVELTY SIDE OF GEORGE
JONES

SR-60793 Side 1 A Stereophonic High Fidelity Recording

- 1. REVENOOER MAN 2:33
- 2. SLAVE LOVER 2:10
- 3. TOO MUCH WATER 2:07
- 4. ESKIMO PIE 2:30
- 5. BATTLE OF LOVE 2:36
- 6. SPARKLING BROWN EYES 2:32

ALING HIGH



SR-60793 Side 2

A Stereophonic High Fidelity Recording

- 1. WHITE LIGHTNING 2:42
- 2. TALL TALL TREES 2:20
- 3. IF I DON'T LOVE YOU (Grits Ain't Groceries) - 1:55
- 4. BIG HARLAN TAYLOR 2:00
- 5. JAMBALAYA (On The Bayou) 2:06
- 6. WHY BABY WHY 2:11





(6)

DISC 1 SIDE A

The Bridge Is Over . Boogle Down Productions . 88 BPM
Pu Tun Tun . El General . 90 BPM
Lean Back . Notorious 2.i.G. . 95 BPM
Lean Back . Tego . 95 BPM
Lean Back . Brooklyn Mix . 95 BPM
When I Hold You Tonight . General Degree . 97 BPM
Headsprung . LL Cool J . 100 BPM

FOR PROFESSIONAL DJ'S ONLY XSC06-1A

6

DISC 1 SIDE B



Live from the PJs . X-Ecutioners . 100 BPM
Breathe, Stretch, Shake . Mase & P. Diddy . 104 BPM
All Night Long . DJ Scribbles & Fatman Scoop . 105 BPM
Rappers Delight . Sugar Hill Gang . 111 BPM
Brass Monkey . Beastie Boys . 116 BPM
Freak . Cheri Dennis . 120 BPM
Just Lose It . Eminem . 121 BPM



DISC 2 SIDE A



6

DISC 2 SIDE B

The Message . Grand Master Flash . 101 BPM
Get Crunk Shorty . Fatman Scoop . 104 BPM
Tempted To Touch . Rupee . 106 BPM
Jam On It . Newcleus . 116 BPM
Drop . Timbaland & Fatman Scoop . 117 BPM
Lose My Breath . Destiny's Child . 119 BPM
Culo . Pitbull . 121 BPM

MUSIC FROM THE ORIGINAL TELEVISION SOUNDTRACK

THE LIFE AND ADVENTURES OF NICKOLAS NICKLEBY

MUSIC AND LYRICS BY STEPHEN OLIVER
MUSICAL DIRECTOR HARRY RABINOWITZ

1982 PRIMETIME TELEVISION/RM PRODUCTIONS

SBL 12583 STEREO

SIDE ONE





OVERTURE/LONDON
HOME IN DEVONSHIRE
DOTHEBOYS' HALL
JOURNEY TO PORTSMOUTH
THE FAREWELL WALTZ
THE MANTALINI CHASE
WEDDING ANTHEM
PATRIOTIC SONG

Under License from MGM/UA HOME ENTERTAINMENT GROUP RECORD DIVISION

MUSIC FROM THE ORIGINAL TELEVISION SOUNDTRACK

THE LIFE AND ADVENTURES OF NICKOLAS NICKLEBY

MUSIC AND LYRICS BY STEPHEN OLIVER
MUSICAL DIRECTOR HARRY RABINOWITZ

P 1982 PRIMETIME TELEVISION/RM PRODUCTIONS

SBL 12583 STEREO

SIDE TWO



THE MILLINERS' SEWING ROOM SIR MULBERRY HAWK MRS. GRUDDEN'S GOODBYE THE WITITTERLY GAVOTTE AT THE OPERA THE CHEERYBLE BROTHERS CHRISTMAS CAROL

Under License from MGM/UA HOME ENTERTAINMENT GROUP RECORD DIVISION



QD 18137

THE WIZ The Super Soul Musical "Wonderful Wizard Of Oz"

1. PROLOGUE (0:20)





ONE

(P) 1975 ATLANTIC

- 2. THE FEELING WE ONCE HAD (3:36)
- 3. TORNADO (3:25)
- HE'S THE WIZARD (3:19)
- SOON AS I GET HOME (3:25)
- 6. I WAS BORN ON THE DAY BEFORE YESTERDAY (3:20)
- 7. EASE ON DOWN THE ROAD (2:26)
- SLIDE SOME OIL TO ME (2:21)
- 9. I'M A MEAN OLE LION (1:41)

Music & lyrics by Charlie Smalls

CORDING CORP ZS ROCKEFRLESRICAZA N.Y. N.Y. AMMERICACOUNTY Graphenteed



QD 18137

THE WIZ

The Super Soul Musical "Wonderful Wizard Of Oz"

1. BE A LION (4:03)





TWO

(P) 1975 ATLANTIC

- 2. SO YOU WANTED TO SEE THE WIZARD (1:53)
- 3. WHAT WOULD I DO IF I COULD FEEL (2:53)
- 4. DON'T NOBODY BRING ME NO BAD NEWS (2:30)
- 5. EVERYBODY REJOICE (2:48)
- 6. Y'ALL GOT IT! (2:14)
- 7. IF YOU BELIEVE (2:17)
- 8. HOME (FINALE) (3:31)

Music & lyrics by Charlie Small's except "Everybody Rejoice" by Luther Vandross, or the except "Everyb Music & lyrics by Charlie Smalls





Chico DeBarge
Long Time No See

1. Freedom (Intro) 1:23
2. Love Still Good 4:52
3. Iggin' Me 5:03
4. Virgin' 4:59
5. No Guarantee 5:06
6. Ms. Wonderful 4:33
7. Was It Good (Interlude) 1:58
Love Still Good Recorded By. Jean Marie Horvat at Sony Studos, NYC Assisted By Pry Rely Recorded At: Baurey Background Vocals: Chico DeBarge & ED Bearge, Background Vocals: Chico DeBarge & ED Bearge Recorded By. Ander Brown Assisted By. Roy Rely Recorded At: Bounderstile Recording, NYC Assisted By. Gabe Chiesa, Lys Mixed By. Jean Marie Horvat at Sony Studos, NYC Assisted By. Ryan Hewitt Iggin Me Co-Produced By. Anders Brown Assisted By. Ryan Rely Recorded At: Battery Studios, Burbanch Control Bearge & ED Bearge Recorded By. Anders Brown Assisted By. Ryan Rely Recorded At: Battery Studios, NYC Assisted By. Wirgin Background Vocals: Chico DeBarge, ED Bearge, ED Rebarge, ED R





Chico DeBarge
Long Time No See

1. Physical Train 5:53
2. Trouble Man 3:56
3. Love Jones 4:45
4. Superman 4:11
5. One Love 3:26
6. Long Time No See 4:10
7. Outro :30

Physical Train Background Vocals: Chico DeBarge. El DeBarge. Recorded By: Michael Gilbert. Jean Marie Hoval Assisted By: Daniel Wierup, Aaron Lepley, Gabe Chiesa Recorded At: Battery Studios, NYC Soundeastle Studios, Lox Angeles, CA Mixed By: Jean Marie Hoval at Sony Music Studios, NYC Assisted By: Brian Vibberts Trouble Man Recorded At Mixed By: Jean Marie Hoval at Sony Music Studios, NYC Assisted By: Chris Tyce Vocal Arrangement by: Kedar Massenburg & Chico DeBarge
Love Jones Recorded By: Michael Gilbert, Assistant By: Chris Tyce Vocal Arrangement by: Kedar Massenburg & Chico DeBarge
Love Jones Recorded By: Michael Gilbert, Advance Brown, Assisted By: Daniel Werup, Recorded At: Battery Studios. NYC Assisted By: Brian Vibberts
Superman 80 By: Shand Guillon Recorded By: Michael Gilbert, Andrew Brown Assisted By: Daniel Werup, Brian Relity Recorded At: Battery Studios. NYC Assisted By: Brian Vibberts
Superman 80 By: Shand Guillon Recorded By: Michael Gilbert, Advance Brown, La Miller
Assisted By: Brian Wibberts
One Love Guilar: With Wash Washon Recorded By: Andrew Brown Assisted By:
Daniel Werup, Bryth Relity, Lys Recorded At: Battery Studios. NYC
Assisted By: Brian Vibberts
Wash Wash Washon Recorded By: Marcal Gilbert, Ed Miller
Assisted By: Brian Vibberts
NYC Mixed By: Jean Marcal Hovat at Sony Music Studios. NYC
Assisted By: Brian Vibberts
Wash Wash Washon Recorded By: Marcal Gilbert, Ed Miller
Assisted By: Canal Washon Recorded By: Marcal Gilbert, Ed Miller
Assisted By: Brian Vibberts
NYC Mixed By: Bria

S.H. Release No. 28

when



Side A

S.H. Release No. 28



wohon

nichael

Side B

© @ 1980 Sandy Hook Records

STEREOPHONIC

WE WERE HAPPY THERE
GEORGE HOWE & CARL DAVIS

DECCA

All Selections ASCAL
DL 75145 SIDE

7-LHMG TEL

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. Pax Britannica
THE EMPIRE BUILDER
2. Nanny Hawkins

3. Extracts of letters by Julian Grenfeli (The Lost Generation) "High Wood" 4. "The Girls of Nineteen-Twenty-Six" GIRLS

PRODUCED BY MIKE LEANDER RECORDED IN ENGLAND

STEREOPHONIC

WE WERE HAPPY THERE
GEORGE HOWE & CARL DAVIS

DECCA •

olections ASCA

7-LNM - 156

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. Extract from "The Civil War in Spain"
SPAIN

2. Vergissmeinicht GOODNIGHT SUGAR

3. Extract from "English History 1914, 1945" WELL DONE

4. I AM A PAPER BAG

5. From "Recessional" WE WERE HAPPY THERE

PRODUCED BY MIKE LEANDER
RECORDED IN ENGLAND

limited



unlimited











THROW THE GROOVE DOWN

2A1 Roach's UNImix

5'46

12 Roach's UltiDub

5'17

Assessment by Tim Mahaman Air Dromit Find

Vales of the Underground Mix

5'45

2B2 Monster Mi

0 30

Apply Programmy & Petros by Expoleration Microsophi Petrosiana & Maurice (Application Vertical IP to Marrie Microsophi Petrosia (SE) for Export of the Underground Productions:

Produced by Wilde & De Goster

164, 12544)



limited



unlimited











NO LIMIT '94

4A1	Cultured Club Mix	6'00
4A2	Cultured Dub	5'39
4A3	Planet Beats	1'57
4B1	Planet N.Y.Mix	5'22
4B2	Freestyle DrumApella	4'57
4B3	Planet Miami Mix	5'25

Add'l Production & Remix by Jurgen Korduletsch & Paul Harlyn Biddle for Radikal Records

Produced by Wilde & De Coster
P 1994 Radikal Records

HAL 12544 X





DISCO 45

SIDE A CR-1980

Publishers KH Music © 1979



STEREO

Mfg. by Record Specialists T'dad. Ltd.

CARNIVAL COMING Part One

(R. Hilaire)

COUNT ROBBIN

Arr. by Art De Cotesu Prod. by Eilis Chew Lin On



DISCO 45

SIDE B CR-1980

Publishers KH Music (*) 1979



STEREO

Mfg. by Record Specialists T'dad, Ltd.

CARNIVAL COMING Part Two (R. Hilaire)

COUNT ROBBIN

Arr. by Art De Coteau Prod. by Ellis Chow Lin On

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 331/3 RPM

FROM WHERE I STAND

Topical Songs from America and England

sung by Peggy Seeger supporting vocals, Kitty MacColl, Ewan MacColl, Calum MacColl supporting accompaniment, Calum and Neill MacColl

SIDE ONE



FW 8563 A stereo

- 1. UP IN WISCONSIN (Don Lange, © Barking Spider, arr. Peggy Seeger, N. MacColl) 4:40
- 2. DRAGLINES (Deborah Silverstein, © same, arr. Peggy
- 3. VOICES FROM THE MOUNTAINS (by and @ Ruthie Gorton)
- 4. PLEASE MR. REAGAN (Peggy Seeger, © Ewan MacColl Ltd, arr. Peggy Seeger, N. & C. MacColl) 3:08
- 5. GRAPE-PICKERS TRAGEDY (by and @ Jack Warshaw, arr. Peggy Seeger) 4:25 6. TAKE THE CHILDREN AND RUN (Don Lange, © Barking,
- Spider, arr. Peggy Seeger and C. MacColl) 3:15
- 7. THIRD SHIFT (by and @ Muriel Hogan, arr, Peggy Seeger and N. MacColl) 1:50
 - P @ 1982 Folkways Records and Service Corp.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 331/3 RPM

FROM WHERE I STAND

Topical Songs from America and England

swing by Peggy Seeger supporting vocals, Kitty MacColl, Ewan MacColl, Calum MacColl supporting accompaniment, Calum and Neill MacColl

SIDE TWO



FW 8563 B stereo

- 1. CARGO OF DREAD (Don Lange, © Barking Spider, arr. Peggy Seeger and Calum MacColl) 2:13
- 2. BLACK LUNG (by Hazel Dickens, @ Happy Valley Music)
- 3. TAFT-HARTLEY (Charley King, @ Pied Asp Music, arr. Peggy Seeger and N. MacColl) 3:14

- ENOUGH IS ENOUGH (by Peggy Seeger, © Ewan MacColl Ltd) 5:06
- 7. THOUGHTS OF TIME (by Peggy Seeger, © Ewan MacColl Ltd) 3:10

P @ 1982 Folkways Records and Service Corp.



KING OBSTINATE

King Obstinate is a man of several lands—he was born and raised in Antiqua, rose to fame as a calyssonian in the Viral Antiqua, rose to fame as a calyssonian in the Viral Islands, and is now based in Washington, D. C. He is--literally—a man of many hats, who in this album not only tackles calysso but also regage and soca (a cross between soul and calysso). Known to a tew by his real name, Paul Richards, he can be atternately serious (as with the abum's most important song, "Antiqua Independence"—lyncs at right) and joyous, as with his party songs. Prepole of all nationalities can enjoy. "The Christmas Song" or a number about the unifying qualities of musics, sort as "the Methods in Supplat." With the property of the sort of Paul's later and the point of "25 Years of Paul's later a quarter century of the Antiqua Carnival is inseparable from that unique Carnibean instrument, the steel pan or drum.

and get in the mood for some fun...

Vince Drosdik



King Obstinate is available for personal appearances.
Write or call: 125 New York Ave., N.W.
Washington, D. C. 20001 (202) 398-1620

Special thanks to all the wonderful people who stuck with me throughout the years because of their belief in my God given talent.

Distribution U.S.A. 125 New York Avenue N.W. Washington, D. C. 20001 (202) 398-1620 Aruba N.A. Caleria Moderna Hendrik Straat 15 Oranjested P. O. Box 623 Phone 24080 Side A

1. 25 YEARS A PAN

2. ANTIGUA INDEPENDENCE

3 D.C. SPECIAL

Side B

1. FAT MAN DANCE

2. USE YOUR HEAD

3. CHRISTMAS IN THE WEST INDIES

All rights reserved Obsti's Music-PRS

Lyrics & Music - Paul Richards Arrangements - Frankie McIntosh Producer - Paul Richards Engineer - Ouestar Welsh Photographer - Whitmore D. John Executive Administrator: Attorney Monica Boyd

Antigua Independence

O land of peace, a haven of rest Antigua, your shores are blessed With the sweat of those who toiled In bondage to till the soil From black hands sweet sugar flowed Many died with each cane load Out of bondage came a new dawn Antiqua was born.

Chorus
And my people fought on for 400 years
Oppressed faces drenched with tears
Now that we have become
A free nation sound the drum
Hail Antiqua, freedom forever.

For many years, we were governed by the laws of Great Britain Forced to produce in a quantity Goods for Europe's white gentry. In our rules no say had we We were then a colony Subject to the say of the say of the We man and the say of the say of the We were then a colony Man and Mercantillism.

As time progressed, new rights we won Now we can vote in an election Freedom of speech and of religion The right to an education A home, a job, freedom from hunger Press freedom for the newspaper Freedom to make our policy Internationally.

BEACON ENTERPRISES, INC.
Child Development Center - Professional Consultants
Cultural Development Specialists

Attorney Monica Boyd President 202-3898-1620 125 New York Ave. N.W. Washington, D. C. 20001

Obsti

U. S. Virgin Islands Music World Chortolle Amarlie St. Thomas (809) 774-5411.



A GREEN BAY RECORD PRODUCTION

L.P. 002







OBSTINATE

King Obstinate is a man of several lands--he was born and raised in Antigua, rose to fame as a calypsonian in the Virgin Islands, and is now based in Washington, D.C. He is--literally--a man of many hats, who in this album not only tackles calypso but also reggae and soca (a cross between soul and calypso). Known to a few by his real name, Paul Richards, he can be alternately serious (as with the album's most important song, "Antigua Independence"--lyrics at right) and joyous, as with his party songs. People of all nationalities can enjoy "The Christmas Song" or a number about the unifying qualities of music, such as "The Nation's Capital." West Indian double-entendre is typified in the piece, "Use Your Head." And the point of "25 Years of Pan" is that a quarter century of the Antigua Carnival is inseparable from that unique Caribbean instrument, the steel pan or drum. So get yourself a little rum and get in the mood for some fun...

Vince Drosdik



King Obstinate is available for personal appearances. Write or call: 125 New York Ave., N.W. Washington, D. C. 20001 (202) 398-1620

Side A

1. 25 YEARS A PAN

2. ANTIGUA INDEPENDENCE

3. D. C. SPECIAL

Side B

1. FAT MAN DANCE

2. USE YOUR HEAD

3. CHRISTMAS IN THE WEST INDIES

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Lyrics & Music - Paul Richards Arrangements - Frankie Mointosh Producer - Paul Richards Engineer - Questar Welsh Photographer - Whitmore D. John Executive Administrator: Attorney Monica Boyd

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O land of peace, a haven of rest Antigua, your shores are blessed With the sweat of those who toiled In bondage to till the soil From black hands sweet sugar flowed Many died with each cane load Out of bondage came a new dawn Antiqua was born.

And my people fought on for 400 years Oppressed faces drenched with tears Now that we have become A free nation sound the drum Hail Antigua, freedom forever.

For many years, we were governed By the laws of Great Britain Forced to produce in a quantity Goods for Europe's white gentry. In our rules no say had we We were then a colony Swallowed by Colonialism And Mercantilism.

As time progressed, new rights we won Now we can vote in an election Freedom of speech and of religion The right to an education A home, a job, freedom from hunger Press freedom for the newspaper Freedom to make our policy Internationally.

> BEACON ENTERPRISES, INC. Child Development Center - Professional Consultants Cultural Development Specialists

Attorney Monica Boyd President

202-3898-1620 125 New York Ave. N.W. Washington, D. C. 20001

Special Thanks to all the wonderful people who stuck with me throughout the years because of their belief in my God given talent.

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Distribution U.S.A. 125 New York Avenue N.W. Washington, D. C. 20001

Aruba N.A. Caleria Moderna Hendrik Straat 15 Oranjested P. O. Box 623 Phone 24080



A GREEN BAY RECORD PRODUCTION

L.P. 002



Thomas and Taylor

To the many music personsilities in the UK, who this year gave THOMAS & TAYLOR a chance to have agrin music heard by their guidence. HAMAS TO, Tay Blackburn, Glein Thornhill, Richard Seiting, Tobby Vincent, Leff Young, Greg Edwards, John Sochs, Martin Coilin, Steve Widsh (ALL OF YOU, STEVE), and the mony, many other radio people.

TO THE MANY WRITERS, AND EDITORS OF THE VARIOUS PUBLICATIONS, IN LONDON:

Mark Webster, Chris Wells, Mervin Anthony, Bab Killbourn, James Homilton, These are the people that gave our persandilly, Life; through their vordiaus publications, Bluss & Soul, Echoes, Record Mirrar, New Music Express, GOD BLESS EACH AND EVERYONE OF YOU, AS WELL AS YOUR PERSONAL LOVE ONES.

To our good friends, who work for Thol Other Record Campany, that chose "RAP (crap) MUSIC" over THOMAS & TANCR, Vincent, Mike, Jill, Ken (Luky and I love you), and everyane in the press department. TO PETER EDGE, who reoffirms our bellef that, YOU DON'T HAVE TO KNOW A DAMN THING A BOUT MUSIC, TO HAVE A GOOD JOB!NIT.

A special thanks to Keith Robles (Chappell), a fruly goad friend to have. To Suson Dades (Chappell, U.S.A.) Linda Bell (Chappell, U.S.A.) who beliefved from the start of the first beat of our first single, "YOU CANT BLAME LOVE".

My good good friends at RUSH RELEASE (LONDON), Ian, Nick, Poul, Thonks for everything.

To the radio stations in our homelown (NEW YORK), who refuse to pragram our music, we told you of the beginning of last year that THÖMAS & TAYLOR would be heard this year, AND that we would find our oudlence, and they in return would find us. And as our music confirms to make the (POP) chorts in the U.K. & EUROPE, and os our fallowing confinues to grow we say even to you, "God Bless You and Yours". A SPECIAL, SPECIAL THANKS TO LYNN TOLLIVER (Clevland) WZAK, who knows acod music when he hears it.

Thonk you BRIAN CHIN, and all the other people at Billbaard magazine (in America) who picked our record, "YOU CAN'T BLAME LOVE". BRIAN, you have been a ray of hope far us.

Thanks to Tany and Diane Arfl, owners of Power Ploy Studios who gave us a chonce to record our music, without pressure, when there was no money to be found. To Gory Solzmon, manager of Power Ploy Studios, who was instrumental in helping us get aur music recorded.

THANKS TO ALL THE AMERUOSOS. VIto Sr., Chris, Fronk, Mortin, and Mary Jeon. You have olwoys been there to help us.

Thonks to my good friend, Potrick Adams, who helped Judy and I, get our music across on tape. While Patrick can most of the time be a poin in the ass, he is truly o musicol gehus. And while Judy and I posess on obundance of God given musical identi, without Patrick, this olbum would have been almost impossible to camplete the way that we wonted it completed. Patrick, from the bathom of our hearts we thank wo.

Lost, thonks to our family, wha gove their support, their maney, ond their time, to THOM/TAV records this yeor. Glodys, Martha, Edgor, Debble, George, ond to our family filend, Johnny Adams

We save a special spot in our heorts and thank you's for our very special friend, Art and Dee Calman, who have Invested in THOMAS & TAYLOR for many years. You have always stood by us, even during the times when our formilles were not sure. Truly you guys are more than friends.

GOD BLESS, ALL

LAMAR THOMAS JUDY TAYLOR

THOMAS & TAYLOR

Exclusive Management And International Fan Club VICTOR SALUPO 8 East 48th Street Sulte 4-A New York, N.Y. 10017 212/753-2673 - 718/471-1315

FROM THE L.P.
"TRUE LOVE"

THOMAS & TAYLOR EXCLUSIVE PHOTOGRAPHER
BERT ANDREWS PHOTOGRAPHY
New York, New York

SIDE A

CLUB MIXS

5:32

SIDE B

FREEDOM (Radio Version)
INSTRUMENTAL

4:10

4:17

ARRANGED BY PATRICK ADAMS LAMAR THOMAS

WRITTEN AND PRODUCED BY
LAMAR THOMAS
JUDY TAYLOR
FOR
THOM/TAY PRODUCTIONS

CO-PRODUCED BY PATRICK ADAMS

RECORDED & MIXED AT POWER PLAY STUDIOS LONG ISLAND CITY, N.Y.

COVER ART AND GRAPHICS BY: PULSE LITHOGRAPHY THE GRAPHIC DESIGN GROUP







Anita, Jeff, Duke

2:52

3:35

1:38

2:34

4:18

SIDE ONE

- The Army Of The Lord
 Life Is Worth Living
- 3. If Jesus Is There
- 4. What A Wonderful Time
- 5. The Night Before Easter

PRODUCED BY:

JOEL E, GENTRY

A&R BOB McCOLLUM

SKYLITE RECORDING COMPANY 1516 HAWKINS STREET NASHVILLE, TENNESSEE 37203

SIDE TWO

- I've Been Born Again
 When God's Chariot Comes
- Walking With The Lord
 My Non-Stop Flight
 Cleanse Mo 3:35
 - 2:45 3:36

2:04





"Tarzan"



Tim



Shirley, J. D., Mary



Stamps Quartet 2000 A.D.



Roy & Pam



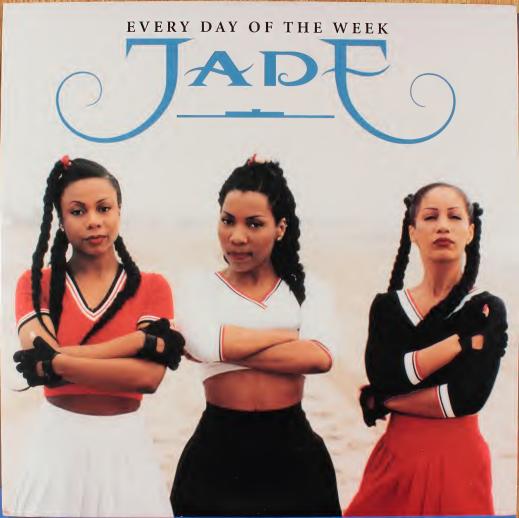
Billy



Jimmy, Dana, Debbie, Mona



Jeff, Donnie, Betty



EVERY DAY OF THE WEEK

1
ALBUM
VERSION 5:16
D.J. EXTENDED
VERSION* 5:45

JADE-A-PELLA 3:56

PRODUCED BY ROBERT JERALD AND CASSANDRA MILLS EXECUTIVE PRODUCER: CASSANDRA MILLS

* REMIXED BY DAVE JACOBSON AND KEVIN IRVING
* REMIXED AT PACIFIQUE, NORTH HOLLYWOOD

AND THE ENTERPRISE, BURBANK
* MIX ENGINEER: JON GASS

FROM THE GIANT ALBUM MIND, BODY & SONG. AVAILABLE ON CASSETTE AND COMPACT DISC (4/2-24558).

DESIGN: GABRIETTE RAUMBERGER, D. PHOTOGRAPHY: CATHLERNE WISSIT PROMOTION ONLY, NOT FOR SALE.

gjar

Gard Fernals, manufactured exclusively by Warner From Records Inc., a Tune Warner Company. GP 1991 Gasta Records, Made and S.A.





A record shattering debut album can happen if the harmonies are tight, the production top notch, the look right...and fate smiles. Jade's first album was a masterpiece of timing as the public embraced the trio's matchless harmonies, stylish look and powerful delivery.

It can be tougher the second time around — expectations are greater, comparisons inevitable. Jade's Mind. Body & Song quickly dismisses any doubts and easily withstands time's acid test by delivering dazzling new music that captures all the talent glimpsed in their debut and delivers even more.

This new collection of songs is proof positive these three young women have grown in depth, dimension and dedication in the year-and-a-half since their knockout gold debut album, <u>LADE to</u> the Max.

Success came so quickly; they crisscrossed the world, touring and doing TV spots (everything from The Tonight Show and Soul Train to multiple Arsenio appearances and six shots on England's wildly popular Top of the Pops).

As their hit singles, "I Wanna Love You," "Don't Walk Away" and "One Woman," raced up the charts and made them a familiar name at radio, they grew closer. New friends when this whilrlwind began, Tonya, Joi and Di began to discover more about each other. They often stayed up all night, sharing everything from their favorite gospel, jazz and R&B songs; who likes spicy

food; who can't resist a new puppy; who calls home the most; who can catch a cab quickest in the rain; who stays up all night to write; to what satisfies the heart's desire in each one of these sisters linked by fate and by music.

What emerged in those late night conversations is defitly displayed in this album. This time out, they are singing of love, relationships, awareness and "you'd-better-understand-it sex." The message is delivered in funky grooves and soaring harmonies that ride the joyous melodies. "The world is more receptive to women saying what they want, and that's what Jade's songs do, "Tonya offers. "We have sones like If The Mood Is Right." I Like The Wav' and 'Everythine."

The first single, "5-4-3-2 (Yo! Time Is Up)," sends a message about timing. "We think you should take control and make time count or life and love can count you out," says Joi. "Letting time slip through your fingers...not being counted out covers everything from romance to the counted-out boxer to the guy whose time runs out on the parking meter."

One of the songs that came out of those late night heart-to-hearts notes Joi is "a strong song about female sexuality, 'Bedroom.'" She continues with a laugh, "The fantasy of the album is much more exciting than our actual lives, but it's something we can hope for."

The sultry trio moved away from personal relationships to focus on the larger issue of inner city living and its frustrations in a new song which shares the title of Marvin Gaye's timeless "What's Going On." "We all need to be reminded of these problems until something gets done about them." says Di.

Di noted their progress behind the microphones had extended to co-writing five of the albunt's songs and producing its intro and closing a cappella pieces. As Jade spreads its creative wings, they are in some super company. The producers on this project are Mark C. Rooney and Mark Morales who produced the debut single under their "Soul Convention" banner and whose credits include Mary J. Blige; Dirty Dawg Productions and Cap'n'Curt noted for their work on the Above the Rim soundtrack; Emanuel Dean (who has worked with Dr. Dre and Snoop Doggy Dog) and

Dave "Jam" Hall (Mary J. Blige, Mariah Carey). The 12-song set is soulful and reveals in its lyrical content much more about these three who come from varied backgrounds.

Chicago-born TONYA KELLY grew up listening to the jazz her parents loved. This influenced her later decision to sing with a group; those early memories of Nat Cole and Sarah Vaughan still echo. Tonya reflects, "It seems no matter what I do, I naturally have the jazz influence there."

JOI MARSHALL also grew up in the Windy City, listening to the radio and playing records as most teenage girls do. "I loved Diana Ross," she reveals, "and I was influenced by the Motown sound, which was ever-present around my house."

DI REED grew up on gospel in Houston, Texas. She lifted her voice in praise anywhere and everywhere she could find people who would listen. And listen they did, always encouraging her. Gospel was very much her music of choice and you can hear those gospel harmonies underpinning some of the best of Jade's vocals. "Even now, I still have thousands of gospel tapes in my car."

It's the consensus of the trio that Joi is conservative on camera, but sister-girl friendly in private, a very nurturing person. Tonya takes care of business; she's an interior designer, but spontaneous and fun in performance. Di is very grounded, very spiritual.

It's easy to see that these three sisters have found something of themselves while seeking to know each other better. The music benefits from their voyage of discovery. They've polished the setting, they've broken the mold, to emerge <u>Mind, Body & Song</u>, once again, and at exactly the right time.



Di Tonya Joi





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THE BEST OF DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

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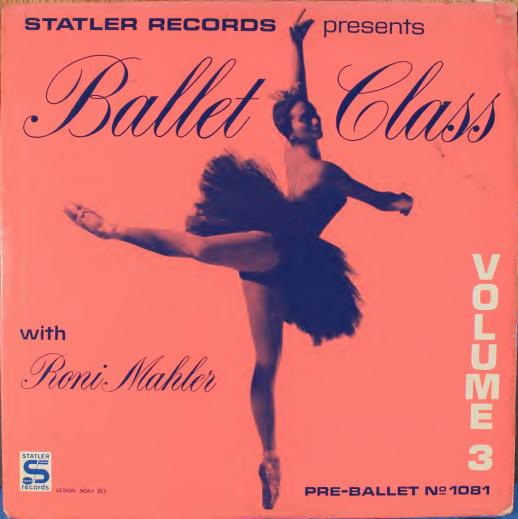




FARON YOUNG SINGS THE

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LOUIS AND MEELY



S.L.P. #1081 PRE-BALLET CLASS

STATLER RECORDS presents:

BALLET CLASS WITH RONI MAHLER

S.L.P. #1081 PRE-BALLET CLASS



VOLUME THREE

A COMPLETE BALLET PROGRAM FOR YOUR SCHOOL - FOR ALL AGE LEVELS FOUR (4) WONDERFUL L.P. ALBUMS

PRE-BALLET - BEGINNER - INTERMEDIATE - ADVANCED

CARAVAN U.S.A.

RONI MAHIER

RONI MAHLER has found time to make three guest appearances on nation wide television, as special guest artist on SING ALONG WITH MITCH. She has also participated in a series of LECTURE-DEMONSTRATIONS on BALLET, given in the NEW YORK STATE SCHOOL SYSTEM and supported by the LINCOLN CONTER FOR THE PERFORMING ARTS. For the past few summers, RONI MAHLER has toured from coast to coast with DANCE

HARRIET CAVALLI was trained by PERRY BRUNSON, now of the ROBERT JOFFREY BALLET. She was with BALLET RUSSE for four years and has played for the ROYAL BALLET of ENGLAND, the METROPOLITAN OPERA and the AMERICAN BALLET THEATRE (mong others) and is now with the ROBERT JOFFREY BALLET on a full-time basis.

The selections of music for these L.P. Albums, was based upon many factors, two of which were the actual choreography of each combination and its relative mood (quiet, happy, sharp, purely classical) and an attempt at making music for ballet class as interesting as possible. On these L.P. Albums you will find excerpts from the classics and operas as well as ballets and even some very adaptable basic pianists' exercises. "I want to thank those precious few dedicated teachers and students who have helped me immeasurably in the way of understanding the art of ballet."

Cover photographed by MAURICE SEYMOUR STUDIOS, New York

RONI MAHLER, a native New Yorker, began her ballet studies with MADAME MARIA SWOBODA at the age of six and has continued under the astute guidance of MADAME SWOBODA ever since, FREDERIC FRANKLIN, noted premier dancer and ballet master of the BALLET RUSSE de MONTE CARLO, gave her the audition that earned her a scholarship for her remaining years as a student. MISS MAHLER subsequently joined the BALLET RUSSE de MONTE CARLO.

In 1962, MISS MAHLER accepted the invitation to dance in MR. FRANKLIN'S NATIONAL BALLET COMPANY in WASHINGTON, D.C. During her four-year association with the company, RONI MAHLER achieved the coveted title of BALLERINA, the only member of the company ever to rise to this height from the rank of soloist. RONI MAHLER can be equally at home in the WALTZ in LES SYLPHIDES and as CAPTAIN OF THE AMAZONS in CON AMORE. She has received acclaim for her portrayal of the PAGAN PRINCESS in LE COMBAT as well as that of LUCILLE GRAHN in PAS DE QUATRE and, with equal ease, captures the fiery slavic style of the leading role in RAYMONDA. She has scored great successes in GEORGE BALANCHINE'S SERENADE and FOUR TEMPERAMENTS. RONI MAHLER'S performance as the SNOW QUEEN in THE NUTCRACKER has been considered a highlight of the NATIONAL BALLET'S PRODUCTION. But it is in the role of SWANHILDA, the heroine of COPPELIA, that MISS MAHLER has experienced perhaps her most thrilling moments on the stage.

> FREE INSERTS WITH EACH "BALLET CLASS" L.P. ALBUM, WITH EXERCISES EXPLAINED IN DETAIL

> STATLER RECORDS "BALLET CLASS" WILL MAKE TEACHING BALLET FROM THE PRE-BALLET TO THE MOST ADVANCED BALLET STUDENT FASIER AND MORE PLEASANT IN YOUR SCHOOL - AND THE STUDENT CAN PRACTICE AT HOME TO THE SAME INSTRUCTION AND MUSIC.

> > HOW TO USE THE WONDERFUL "BALLET CLASS" L.P. ALBUMS

- 1-Study the FREE instruction insert.
- 2-DEMONSTRATE each exercise to the students to show how the steps fit the musical accompaniment.
- 3-Have the students first learn the general sequence of the steps and then do the classwork to the musical accompaniment.
- 4-EXCITING SUGGESTION: Have the students try the identical combinations at home, while they work to the SAME music and benefit by easy-to-follow VOCAL INSTRUC-TION — available on a similar L.P. Album of the corresponding technical level.

STATLER RECORDS has one of the largest selections of beautiful CHILDREN'S BALLET RECORDS available today. There are also many wonderful CLASSICAL BALLET L.P. ALBUMS, as well as records for every area of DANCE and PHYSICAL FITNESS. Send immediately for YOUR CATALOG and get today's most COMPLETE LISTING of inspiring and usable MUSIC FOR THE DANCE!

PRF-BALLET SIDE A

- 1-DEMI-PLIES
- 2-TENDIS
- 3-RONDS DE JAMBE A TERRE
- 4-GRANDS BATTEMENTS FRONT
- 5-GRANDS BATTEMENTS BACK
- 6-BATTEMENTS SERRES
- 7-GLISSADES
- 8-PASSES AND SMALL JUMPS

CENTER

9-WAKING UP (Stretching and Port de Bras)

PRE-BALLET

SIDE B

CENTER (cont'd)

- 1-CIRCLES (Side Chasses and Skipping)
- 2-HAPPY FEET (Tendus and Passes) 3-THE BIG PARADE (Marching)
- 4-PUDDLES OF RAIN (Tip-Toe and Jumps)
- 5-THE MAGIC WAND (Self-Expression)
- 6-TOUCH-AND-GO (Chasses Forward)
- 7-GOOD-BYE FOR NOW (Waltz and Reverence)



It's A Beautiful Life



John Burke and

The Layman Trio

It's a beautiful life, is the way we feel about singing and playing Bluegrass Gospel Music. This is our third album and we feel that God has richly blessed us. We give all the credit to God, through the prayers of many prayer warriors. One of these we dedicate the song, "MY FATHER'S HUMBLE PRAYER", written by Larry Polley, to Larry's dad, Brother Claude Polley, of Xenia, Ohio. I count it a privilege to be associated with such fine men as, Larry Polley, Roscoe Gray, Carl Shiveley and Garry Cohn. Our desire is to be a blessing to others and to see the lost won over to God through our singing and playing. And again may I say thanks for your

JOHN BURKE

SIDE ONE

- 1. BEAUTIFUL LIFE (PD)
- 2. THANKS TO CALVARY
- 3. WILL THERE BE ANY STARS IN MY CROWN
- 4. I'LL TALK IT ALL OVER WITH HIM
- 5. FATHER'S HUMBLE PRAYERS
- (Larry Polley) JACLYN BMI
- 6. GLORYLAND MARCH
- 7. HE RAISED ME UP
 - (Carl Shiveley) JACLYN BMI

STEREO

6. I'LL HAVE A NEW LIFE PERSONNELL:

(Lexie Laswell) JACLYN - BMI

3. THANK GOD FOR MY CHRISTIAN HOME 4. IF YOU DON'T LOVE YOUR NEIGHBOR

JACK LYNCH: A AND R

SIDE TWO

1. JOURNEY'S END 2. HOMELAND OF THE SOUL

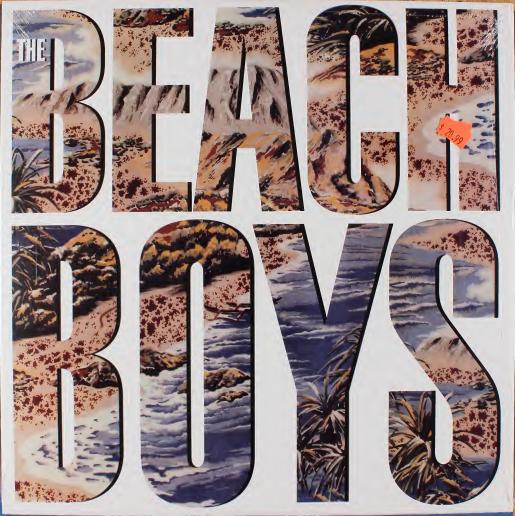
5 TWO COATS

JOHN BURKE: LEAD VOCAL AND GUITAR CARL SHIVELEY: BANJO LARRY POLLEY: TENOR AND MANDOLIN GARRY COHN: BARITONE AND BASS GUITAR ROSCOE GRAY: BASS VOCAL PHIL MEHAFFEY: ENGINEER

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Side One Getcha Back It's Gettin' Late Crack At Your Love Maybe I Don't Know She Believes In Love Again

Side Two
California Calling
Passing Friend
I'm So Lonely
Where I Belong
I Do Love You
It's Just A Matter Of Time

Produced by Steve Levine for Do Not Erase Productions Ltd.

This album is dedicated to the memory of our beloved brother, cousin and friend.



and UM°

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Produced by Steve Levine for Do Not Erase Productions Ltd.

Recorded digitally using Sony PCM 3324 Mixed digitally using Sony PCM 1610 Musical Arranger: Julian Lindsay Signal Processing by Recorded at: Red Bus Recording Studios, London, England CBS Studios, London, England Westlake Audio, Los Angeles, California Engineer: Gordon Milne Additional Engineers Greg Laney, Westlake Audio Nick Godfrey, Red Bus Assistant Engineers: Carmen Rizzo, Westlake Audio Peter Lees, Red Bus Richard Hollywood, CBS Technical Supports Chris Hollebone, Sony, U.K. Rod Ouggan, Sony, U.K. Scott Spector, Sony, U.S.A. lan Silvester, Audio FX, U.K. Jonathan Cole, Syco Systems, U.K.

Very special thanks to Walter Winnick and Craig Sussman Special thanks to Or. Eugene E. Landy and Carlos Booker Special, special thanks to Steve Einczig for everything

Stuart Nevison, AMS

Mark Crabtree, AMS

Stevie Wonder appears courtesy of Motown Records Corporation Roy Hay appears courtesy of Virgin Records I Id

Side One

GETCHA BACK

Featuring Miles Love and Brian Wisson: Lead Vocals. Terry Metcher: Kurzwell 250. PPG Wave 2.3 Julian Lindsay: Kurzwell 250, PPG Wave 2.3 and Programmers and Programmers John Alder: Gutter Stew Grainger: Barrione Sax Graham Broad; Percussion The other night they were player our song Haddrit head if the rio ho so long

Took me back darlin' to that time in my car

When you cried all night

'Cuz we'd none ton far

Getcha back hahv Gonna getcha back now Can I ever getcha back I'm gettin' tired layin' around here at night Thinkin' 'bout some other auy holdin' you tight He may have money and a brand new car May even treat you like a movie star Ain't no matter what he ever do for you He can never love you like I can do So if I leave her and you leave him Can we ever get it back again Getcha back Getcha hack haby Gonna getcha back now Can I ever getcha back Getcha back

Getcha hack

Getcha back baby

Gonna getcha back now

Can Lever netcha back

I'll leave her and you leave him

Can we baby get back again

IT'S GETTIN' LATE

By Carl Wilson, Myrna Smith Schilling and Robert While

Featuring Carl Wilson: Lead Vocal Carl Wilson: Yamaha OX1 and Electric Gultar Julian Lindsay: Yamaha OX1, PPG Wave 23 and Oberheim OBS Steve Levine: Fairligh 1 and Orum Programming Graham Broad: Percussion Horns arranged by Ian Ritchie Ian Ritchie: Tenor Sax Steve Grainger: Baritone Sax

Ian Ritchie: Tenor Sax
Stew Grainger Baritone Sax
Kenneth McGegor: Trombone
Dave Spence: Trumpet
It's gettin' late
Loan't wait
Comea-acome a little closer
You gotta tell me that you' I stay
I've been praying for this moment
From the second I laid eyes on you
Minutes seem like hours
When you're gone

From the Second Haid eyes on you Minutes seem like hours When you're gone Girl I'm gettim' tueo or waitin' So stop your hesistain' Leart believe you keep me hangin' on 11's gettin' late O—Lime waits for no one Love is a turn on 11's gettin' late

I can't wait
Come-a-come-a little closer
You gotta tell me that you'll stay
You got me in a situation
My love is risin' high
Oon't let any more love pass us by

Girl, we can make it up to paradise Just give it a try So hurry now and girl make up your mind It's gettin' late

Oon't know how much more I can stand Girl I need your lovin'
I'm so tired of waitin'
Come on there's no one else around Oo—sweet girl it's gettin' late Spease don't hesitate Been waitin' to get your defenses down

CRACK AT YOUR LOVE

Oberheim OBB

By Brian Wilson and Alan Jardine
Featuring Alan Jardine and Brian Wilson:
Lead Vocals
Brian Wilson: Yarnaha DX1, Jupiter B and

George McFarlaine: Bass Steve Levine: Fairlight and Orum Programming Ian Ritchie: Lyricon

Ian Ritchie: Lyricon Vocals arranged by Brian Wilson and The Beach Boys

I've been keepin' my eyes on you I finally found the nerve to talk to you There's something that you ought to know Oort you know that I love you so Our life together could be eternal biliss If we could just get close enough to kiss And ya' know 1'd like to get a crack at your love

your love
Crack at your love
Crack at your love
You make me feel so warm inside
A sense of humor you can't hide
Who taught you darlin' how to move
that way?

And when you smile I know the world's okay And when I see the twinkle in your eye It sends my heart all the way to the sky And ya' know I'd like to get a crack at

Crack at your love Crack at your love (Bridge) Lonely nights, lonely days Lonely nights, lonely days

I'm reachin' out for you In my mind, in my mind I'm goin' crazy Would ya' be my baby I'm gonna need a little help from above Would ya' say no I'l asked for your love I can't afford to get hurt again

Like the time I remember when But I know I'd like to get a crack at your And ya' know I'd like to get a crack at your Oon't ya' know I'd like to get a crack at your love Crack at your love Crack at your love (To fade)

MAYBE I DON'T KNOW

ey car Wison Myrea Sinth Schling, Steve Leuns and Jedan Lindszy.

Featuring Carl Wilson: Lead Vocal Gary Moore: Rhythm and Lead Guitars Julian Lindszy Yamaha (XX and Bass John Alder: Guitar Synth Graham Broad: Orums and Percussion Steve Levine: Fairight and Drum Programming

You got me calling at all hours of the night I don't think it's right But still I do it

You got me thinking your existence is my life It's time to see the light

I think I'll leave it
Maybe, I don't know
I tried to take it slow
But I don't know
Maybe, I don't know
But if you say it's so
We can make it on

Maybe, I don't know Whatever made me think that we could make it good Old you ever think we would? No need in Ivin'

No, no, no
I need your guarantee so I can be assured
Oo you ever think you could?
No more depriving Na-a Na-Na-Na

Maybe, I don't know I tried to take it slow But I don't know Maybe, I don't know But ifyou say it's so We can make it oo

Maybe, I don't know (Instrumental) Maybe, I don't know Tried to take it slow But I don't know Maybe, I don't know If you say it's so We can make it no

Maybe I don't know

SHE BELIEVES IN LOVE AGAIN

By Bruce Johnston
Featuring Bruce Johnston and Carl Wilson:
Lead Vocals

Bruce Johnston: Kurzweii 250 Julian Lindsay: Yamaha 0X1 Gary Moore: Guitar and Synthaxe Stuart Gordon: Yolin: Viola and Cello Graham Broad: Percussion Kenneth McGregor: Trombone Steve Levine: Fairlight Programming Strings arranged by Julian Lindsay

I want her. . . I need her But I never let her know before Kept her in the dark Thought I lost her heart forever She told me—just show me The feelings that you keep inside And I promise that We can out if back hoether

We can put it back together
She believes in love again
She believes in me
Now we've gone far beyond
The way we used to be
And in her eyes from deep inside
She finally let me see that
She believes in love again
She helieves in me

I woke up... I spoke up
And let her know the way I feel
Changes I could make
Wouldn't have to take a lifetime
She wants me—she needs me
She always let me know before
And now it's up to me
I o give her all the things she needs

The right way
She believes in love again
She believes in me
Now we've gone far beyond
The way we used to be
And in her eyes from deep inside
She finally let me see that
She believes in love again
She believes in me

ljust nearly blew it How could I do ji? I think about the pain I had to put her shrough Could I'm sort it have shown the shrough Could I'm sort! She said she'd recover II fonly I'd fove her She'd open up her soul And share her life with me... She believes in love again She believes in love again Now we've gone far beyond The way we used to be

She finally let me see that She believes in love again She believes in me In her eyes from deep inside She finally let me see that She believes in love again She believes in me

And in her eyes from deep inside









Side Two CALIFORNIA CALLING

Featuring Alan Jardine and Mike Love Lead Vocals

Alan Jardine: Electric Guitars Ringo Starr: Drums and Timpan Brian Wilson: Piano and DX1 Simon Humphrey: Bass Julian Lindsay: Drgan John Alder: Electric Guitars Steve Levine: Fairlight Programming Vocals arranged by Brian Wilson and

The Beach Boys It everbody in the U.S.A. Could come with us to Californ-i-a We could take 'em to a place out west Where the good sun shines every day Now there's a touch o' Californ-i-a In everyone who's ever been this way And when your telephone begins to ring And the operator comes on the line Calitornia callin' I'll be there right away There's some beautiful women

Gonna find me one To show me how to ride the ultimate wave. Now I've joined the surfin' nation and so I'ii take a permanent vacation and go To the golden shores of 'Frisco Bay I'll ride 'em all the way to Malibu

And I'li take ya' boogie boardin' with me 'Cause when we're surfin' it's so great to be free

And when you're on a California beach You might even tind 'em windsurtin' too Calitornia cailin

I'll be there right away There's some beautiful women Gonna find me one To show me how to ride the ultimate wave...

In the tifties it was "Hey-Daddy-O" Then came the surfers and the Hodads.

We had our woodies and our custom cars And when we drove around we knew we were had My baby listens to my car radio

And when we're cruisin' lets the whole world know And when our tavorite surfin' song comes on

We always let 'em know it's "Totaliy Radi" Calitornia callin' I'll be there right away There's some beautiful women Gonna tind me one To show me how to ride the ultimate wave. California callin' She's still on the line There's a beautiful woman Gonna show me how To ride 'em at the county line California callin I'il be there right away There's some heautiful women Conna tind me one To show me how to ride the ultimate wave

PASSING FRIEND

Featuring Carl Wilson: Lead Vocal Roy Hay: All instrumentation Steve Grainger: Tenor Sax Solo Steve Levine: Fairlight and Drum Programming Well there's nothing worse than a

passing friend Who will die on you till the bitter end There's nothing worse than a burning heart Or a past that tears the world apart I've been thinking about my situation Nothing ventured nothing left to lose When it's easier to just say nothing I had thought about what i might lose But through the child's eyes There were feelings Touching my violet skin

When the love games start appealing You better get out and move on in 'Cause there's nothing worse than a passing friend Or a pioneer of a dving trend Nothing worse than a silent phost Or to lose your head at the starting post

Ain't it always just a short vacation When it's love it always has to end Under the sheets of lite it's just frustration While the body goes in search again

But in the child's eves There were feelings Touching my violet skin When the love games start appoaling You better get out and move on in

'Cause there's nothing worse than a passing friend Who will die on you till the bitter ond There's nothing worse than a burning heart

Or a past that tears the world apart Why do you love someone Who wants to break your heart Why do you need someono Who wants to tear your world apart

No no not again

i was packing up my life in cases For a hundred years or maybe more I've been talking to a million people Don't you think i should have known the score But in the child's eyes

There were teelings Touching my violet skin When the love games start appealing You better get out and move on in 'Cause there's nothing worse than a

passing friend Who will die on you till the bitter end There's nothing worse than a burning heart Dr a past that lears the world apart Nothing worse than a passing friend Dr a pioneer of a dving trend Nothing worse than a silent phost Or to lose your head at the starting post

No no not again (Repeat and fade)

I'M SO LONELY

Featuring Brian Wilson: Lead Vocai Brian Wilson: Yamaha DX1 Julian Lindsay: PPG Wave 2.3 Steve Levine: Fairlight and Drum Programming John Aider: Guitars Ian Ritchie: Tenor Sax

Vocais arranged by Brian Wilson and The Beach Boys

Really, really so ionely i wish that you'd come comfort me whoa i'm so brokenhearted Since we've been parted

I've wished since you went away That you'd soon be back to stay I'm so ionely for your love tonight Since you left, it's been this way Ev'ry night and ev'ry day When will it

When will it ever change whoa I've wished since you went away That you'd soon he back to stay i'm so ionely for your love tonight (Repeat)

WHERE I BELONG Foaturing Carl Wilson: Lead Vocal Carl Wijson: Yamaha DX1 Julian Lindsay: All Other Instruments Steve Levine: Fairlight Programming I've spent my whole life drifting Towards an elusive sun I would have wandered forever if your breeze hadn't come And you just could be my anchor You are my northern star That navigates me home Don't need to search no more exotic islands Now that I found you're right where I beiong Never been as much at home as i am Loving you is right where I belong In my mind we're together Even when I'm alone

My heart leaves you never Never will our love grow old My destination torever You are my shining star that navigates me home

Don't need to search no more exotic islands Now that I found you're right where i belong Never been as much at home as I am Loving you is right where i belong

(Bridge) Don't need to search no more exotic islands Now that I found you're right where I belong Never been as much at home as i am Loving you is right where I belong

I DO LOVE YOU

Featuring Cari Wilson and Alan Jardine Lead Vocals

Stevie Wonder: Drums, Bass, Fender Rhodes, Harmonica Julian Lindsay: Acoustic Piano Steve Levine: Fairlight Programming When you say you do Makes me want to spend lite with you I never knew life could be so good When you say you care Want to be right there beside you And show the world You've been good to me And you know I do

Aii my iove You are my love Without your love I go nowhere All my love You are my life You are the girl I'm dreaming of You're the one I really love I do love you I do lovo you

I do love you i do love you

When you say it's true Let's me know we'll be forever Insightful joy Ot a jove so good When you say you care Want to be right there beside you And tell the world You've been good to me

And you know i do All my love You are my love Without your love i go nowhere All my love You are my life You are the girl I'm dreaming of

You're the one I really love i do love you i do love you

I do love you I do love you (Repeat and tade)

IT'S JUST A MATTER OF TIME

Featuring Brian Wilson and Mike Love:

Brian Wilson: Yamaha OX1 Julian Lindsay, Kurzweil 250, Bass John Alder, Dobro Judd Lander: Harmonica Graham Broad: Drums and Percussion Steve Levine: Fairlight Programming Vocals arranged by Brian Wilson and The Beach Boys

Darling I'm lost without you Sad with nothing to do it's just a matter of time Whoa, darling What is it you're doing What's that mood that's brewing

It's just a matter of time. When we went our sep'rate ways for the tirst time i was sure that it would be the last time

Whoa darling, I'm waiting for you Sad with nothing to do It's just a matter of time It's just a matter of time (Repeat and tade)





tvt records







HER MOST RIBALD, RAUCOUS, IRREVERENT, RECENT BEST



MERCURY

HI-FIDELITY MG 21012

pops loves moms

"Moms?-one of the funniest and most beautiful people I've ever known. We've been friends for a long, long time-and she's sharper today than ever. And, Daddy, Moms was aiways pretty sharp.

You'll flip, over Moms Mabley's latest album 'Now Hear This!' It's her best vet!"

SIDE 1		
NOW HEAR	THIS!-PART	1

SIDE 2

NOW HEAR THIS!-PART II

Produced by Hal Mooney Photo: Th. ee Lions Tape Editor: Jack McMahon Engineer: George Sawtelle

PIANO ACCOMPANIMENT - LLOYD MAYERS

ALL MATERIAL ORIGINATED AND COPYRIGHTED BY MOMS MARKEY AND EDOJE PARTON

This Mercury Album presents Jackie "Moms" Mabley-sweet 'n Seventy-at her most ribald, raucous, irreverent, recent best. Recorded live during a New York City night club performance, here's Moms-funnier than ever.

Descriptions do Moms Mabley a grave injustice. To believe Moms-you've got to hear Moms-for yourself. This living fidelity recording makes that memorable meeting immediately possible, in the leisure of your own living room. And by all means, invite friends. Moms is too good to keep to anyone's self.

In case you're not altogether familiar with the cute, little ole contradiction in terms and physical phenomenon called, Moms Mabley, here are just some of the things that can be said about this amazing lady: She is a foothless, hipster-(at least!). She holds the record for number of performances at Harlem's farned (As we said, you've got to hear Moms Mabley, to believe Moms Mabley!)

Here's just some of what you'll hear; a wild description of three thousand "brave and fearless" males standing around the corner of 125th Street and Seventh Avenue, all blowing in unison at a falling feather which will mark one of them as "the first colored astro-nut" to be sent into space.

You'll hear Moms describe her recent trip "behind the scarched curtain"-Selma. And the slightly suspicious, and superstitious, freedom marcher who carries among other things in his briefcase, some pork chops-with gravy, and

Moms is probably the only performer in the country today who can begin a and get away with it: "Lyndon, Lyndon, son, C'mer, boy, Get something colored up there (in space) quick! Or else . . ." But, as we keep saying, you've got to hear Moms for yourself.

Like all truly great entertainers, Moms has her serious side, of course. And she displays it touchingly in such impromptu asides as her explanation of being too old to march with Martin Luther King; so she sells photos of herself to her many fans and sends Rev. King the money ("after all, he's up front . . . "). And Moms" finish, a specially arranged musical narration that goes from rickey-tick, to modern jazz, to spiritual in rhythm, is one of the most moving bits of sociological know Moms. And as Moms herself says in her closing song, the rest is "up to you."

MOMS MABLEY TWO OTHER HILARIOUS MOMS MABLEY ALBUMS YOU WILL ENJOY:



SR 60907 / MG 20907 MOMS THE WORD



OUT ON A LIMB



Vendor Mercury Record Corporation

The TERRUTEY read is the profile of the one made to creative before the theological of the phonograph that the part TERRUTEY read is the profile of the theological of the theological of the part TERRUTEY and the part TERRUTEY could be a self-defined in the second could be profile of the could be profiled by the could







MUSICA ORIGINAL DE LA PELICULA



DL 9136



VALE SERIES OF RECORDED POETS







Vror Winters Reads From His Own Works Vale Series of Recorded Poets

SIDE 1 (Time: 21:50)

1 The Cold

2. Ouod Tegit Omnia 3. The Fall of Leaves

4. Inscription for a Gravevard

5. The Slow Pacific Swell

6. On a View of Pasadena from the Hills

7. A Vision

8. On Teaching the Young

9. The Old Age of Theseus

SIDE 2 (Time: 19:21)

1. Lee Anderson and Yvor Winters

2. The California Oaks

3. The Manzanita

4. Sir Gawaine and the Green Knight

5. A Spring Serpent

6. Much in Little

7. A Prayer for My Son

8. On the Portrait of a Scholar of the Italian Renaissance

9. Summer Noon: 1941

10. To a Military Ritle 1942

11. To the Holy Spirit

12. At the San Francisco Airport

Yvor Winters was born in Chicago in 1900. He was educated at the University of Chicago, at the University of Colorado (A.M. 1925), and at Stanford (Ph.D. 1934) He has been a teacher since 1921 when he taught "English French, Zoology, Boxing and Basketball" at a grammar school in New Mexico. At present he is a Professor at Stanford where he has taught since 1928, Over the years he has written a number of distinguished and controversial works of literary criticism, some of which are gathered together and printed under the title In Defense of Reason (Alan Swallow, 1947). His most recent piece of critical writing, an essay "Poetic Styles, Old and New," appearing in Four Poets on Poetry (Johns Hopkins, 1959), is a brief statement of the values which he believes to be fundamental to poetry. In his criticism Winters has remained the unvielding champion of clarity, precision, control, and moral perspective-the classical qualities-in poetry; and in an age where many of our most important poets have abandoned themselves to language and symbol, Winters' pronouncements have given him a critical notoriety which has tended to overshadow his achievements as a poet. His first volume of poems, The Immobile Wind, was published in 1921, and since that time he has continued to write and publish poetry regularly-he reminds us, however, in the interview with Lee Anderson reproduced on this record, that he has written very little in the last ten years. His Collected Poems were published by Alan Swallow in 1952, and while this small volume of 142 pages is by no means a complete collection of his poetry, Winters tells us in a note appended to the book that it includes, "everything which I wish to keep." All of the poems on this record with the exception of "At the San Francisco Airport,"

printed alone in 1955, appear in the Collected Poems. Winters' earliest poems are a part of the poetic reaction, called Imagism, against the haziness and sentimental expansive manner of a great deal of late nineteenth and early twentieth-century poetry. The reaction, led by such poets as Ezra Pound, Amy Lowell and H. D., resulted in a new poetic style which stressed brevity, sharpness and a relentless concentration on the object or event to be described. While no instances of strict Imagist poems appear on this record there are a number of passages located within poems which give some idea of Winters' mastery of the Imagist technique:

The night is winter and a dull man bending, muttering above a frozen pipe. (Rows of Cold Trees)

The Green has suddenly Divided to pure flame. Leaf-tongued from tree to tree. (Fall of Leaves)

Although Winters did not remain an Imagist for long. the rigorous practice of that technique led on to the development of one of the primary characteristics of his poetry, hard, clear, concentrated word pictures of

From the ship we saw Gray whales for miles: the long sweep of their jaw, The blunt head plunging clean above the wave. (The Slow Pacific Swell)

Spreading and low, unwatered, concentrate Of years of growth that thickens, not expands, With leaves like mica and with roots that grate Upon the deep foundations of these lands. (The California Oaks)

Each of his poems contains description of this kind, and the result is that the objective world, solid, material, and sharply defined, becomes in each poem an inescapable reality, the environment in which man always lives. But this solid world of objective fact is only one part of Winters' poetry. Quite early in his career he found Imagism lacking, not because it failed to image the world outside man satisfactorily but because it excluded another dimension. His comments on Pound's imagistic verse suggest what was found missing: it gives the effect, says Winters, "of charming fragments, as of something valuable shattered We have a trained and refined sensibility unsupported by a unifying intellect, and employing the brief and annotative method apparently proper to it." It is this dimension of the "unifying intellect" which Winters adds to his images of the world. There is always a sensory surface of imagery, real and substantial, but certain words in the descriptions open onto the spaces of the human mind. Here, for example, is a description of small fish in a pool:

The shyest and most tremulous beings stir, The pulsing of their fins a lucent blur,

That, like illusion, glances off the view. The pulsing mouths, like metronomes, are true. (On a View of Pasadena)

The details are exact, the fish are caught perfectly, but the two comparisons, "like illusion" and "like metro-nomes," reveal the fish momentarily in a human perspective which understands them, for all their attractiveness, as unreal, mechanical and non-vital-"true"

only in their repetitive regularity. In other places these flashes of understanding are intensified to the point where the alien world of the non-human is fully illuminated by the human intellect:

Here is no music, where the air Drives slowly through the airy leaves. Meaning is aimless motion where The sinking hummingbird conceives (The Empty Hills)

This play of mind on object is characteristic of Winters' poetry-moral man examines amoral nature. The morality, which is the "unifying intellect" Winters found lacking in Pound's poetry, is not, however, that of any narrow code; it is rather the humanistic mind aware of the history that has produced it, educated in the liberal arts which are its monuments, and arduously trained to apply the ethical standards which have evolved from it. It is a morality which does not find its formal expression in specific precepts, but rather in values and qualities; precision, skill, clarity. control, and form. These are absolutes against which the substantial world is measured in Winters' poetry, and they are expressed not only by his words but by the technique of the poems. The ordered syntax, clarity of expression, steady rhythms, disciplined progression and definite form-all characteristics of Winters' poetry-embody his values and reveal the brute world with the luminescence of mind

Every poem of Winters' is a dramatization of the conflict between man the moral perceiver and a spirtually empty world which is nevertheless so solid and real that the confrontation cannot be avoided

> Trees rise and thin away, And past the trees the hills, Pure line and shade of dust, Bear witness to our wills: We see them, for we must; Calm in deceit, they stay. (To the Holy Spirit)

In this war the struggle is a deadly one, and it is always intensified by the attraction that the object exerts over the poet, threatening to pull him into its chaos, its emptiness, its darkness, as the sea in "The Slow Pacific Swell" heaves its "loose weight" upon the deck to "tangle" the sailor and to "crush the bull." But the poet, like the ship and the sailor, always pulls himself "erect." He never abandons himself to the contemplated object, never allows its rhythms and voices to overwhelm his and reduce him to a mere medium of transmission, To this struggle, central to all Winters' poetry, the voice of the poet reading his own poems gives powerful expression. The voice seems always about to yield to the tag of the objective world, to be drained into the dream out of mind, but the firm order of grammar, syntax, meter, and developing form resist the pull. The virtues of man and poet literally become audible and prevent voice, man, and poem from dissolving away into silence or babble.

> A poem is what stands When imperceptive hands, Feeling, have gone astray. It is what one should say,

Few minds will come to this. The poet's only bliss Is in cold certitude Laurel, archaic, rude.

-Alvin B, Kernan

The poems here reproduced are, with one exception, from the Collected Poems of Yvor Winters and reprinted with the kind permission of the publisher, Alan Swallow; "Al The San Francisco Airport" first appeared in The Hudson Review.







Side 1
Si

Side 2
992 ARGUMENTS*
LISTEN TO THE CLOCK ON
THE WALL***
SHIFTLESS, SHADY, JEALOUS
KIND OF PEOPLE*
SUNSHINE*
LOYE TRAIN****















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(JUCKY KITTY MANESI NIKKO)
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Autgenommer von August bis Auteng Oktober 2008

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Text & Musek, BNS settler Felting (M&T Angelo Badelerrents and David Lynch) and Rang DEFrie (M&T Jane Center and Marte Stylickel)

Locas In Love Stolans Schlank & Björn Somanberg & Jan Nilles Janean. Locas In Love represent Altstadt-Nord

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July 2002 • Volume 15 WHERE RADIO MEETS THE STREETS



V15



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- 3. HEART ALONE 3:02
- 4. BIRO IN THE WIND 3:32
- 5 SUNNY BOAD 3:40

- 1. GAMBLER'S GAME 3:05
- 2. YELLOWSTONE WINDS 3:55
- 3. FIRST LULLABYE 2:49
- 4. THE SHORES OF PRUDHOE BAY 4:00
- 5. SPIRIT SONG 3:46

All songs composed by Bill Staines



BILL STAINES lead vocals, guitar, high string guitar

MIKE WALSH electric bass, fretless bass

TIM JACKSON drums

LARRY LUDDECKE piano

JOHN CURTIS banjo, mandolin, high string

STUART SCHULMAN violin

KENNY WHITE piano (A-1, 2; B-5) GUY VAN OUSER lead guitar

MASON DARING high string, synthesizer

Jeanie Stahl, Mason Daring, Amanda Maffei and Bill Staines background voices

Alice Lovejoy, Emily Sparks, Patrick Proctor, Susie Siden, Deanne Fonvielle, Kristin Lautner. Molly Charette, Timmy Angle, Kim Baumrucker, Katie Lemelin, Micah Hildreth, Christine Santeusanio, Vanessa Wruble and Bettina Unger children's voices

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- 1. FATE Performed by Howard Keel
- 2. NOT SINCE NINEVEH Performed by Delores Gray
- 3. BAUBLES, BANGLES AND BEADS Performed by Ann Blyth
- 4. STRANGER IN PARADISE Performed by Ann Blyth and Vic Damone
- 5. GESTICULATE Performed by Howard Keel



SIDE TWO

- 1. NIGHT OF MY NIGHTS Performed by Vic Damone
- 2. BORED Performed by Dolores Gray
- 3. THE OLIVE TREE Performed by Howard Keel
- 4. RAHADLAKUM Performed by Howard Keel
- 5. AND THIS IS MY BELOVED Performed by Howard Keel, Ann Blyth and Vic Damone
- 6. SANDS OF TIME Performed by Howard Keel

Orchestra and Chorus Conducted by ANDRE PREVIN Written and Composed by Robert Wright and George Forest

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- (Aivin Crow)
- 2. WINE ME UP 3:39
- (F. Young B. Deaton)
 3. LIVING ON MEMORIES 3:28
 (Alvin Crow)
- DYNAMITE DIANA 2:42
- (Alvin Crow) 5. SANDS OF TEXAS 2:21
- (Gene Autry)
- 6. ONE FOOT IN THE GRAVE 2:21 (Roger Crabtree)



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SIDE TWO

- 1. BROKEN SPOKE LEGEND 3:55 (James White) (Intro by James White)
- 2. BIG BALL'S IN COWTOWN 3:21 (Hoyle Nix)
- 3. FADED LOVE 4:40 (B. Wills/J. Wills)
- BRING IT ON DOWN TO MY HOUSE 3:20
- (Vocal: Leon Rausch, Arr. Alvin Crow) YOU SEND ME 3:2
- (Sam Cooke) 6. SO LONG 2:58 (K. Lioyd) ASCAP

THE BROKEN SPOKE is where country music is played and legends are ridde. It's he last of the true Texas dence halls and damn sure proud of it. Sorge feobile call it a "Honky-Tonk, Dance Hall, Road House, A Legend, Family Place, an Austin, Tradition or just a plain ole Beer Joint. We let them call it what they want, just so they have a good time. Author Crow, inspired by the traditional legends of country music, started by a provided the provided that the start of the s

Alvin Crow, inspired by the traditional legends of country music, started its musical lessons at the early age of rour while sitting on his Grandfathers play let grey up in Oklahoma and the Taxas Panhandle, and at a very young age thrigh is own band. The Pleasant Valley Boys, He moved to Austin, Taxas after its years age. The word soon spread far and wide about the great fiddle music. Theybeat thing about Alvin's music is that it's good two-steppin or enjoyed by infany just parting your foot and fistening.

James M. White, owner of the Broken Spoke, grew up on country music. James M. White, owner of the Broken Spoke, grew up on country music. James M. White, owner of the Broken Spoke, grew up on country music. James M. White, owner of the Broken Spoke, grew up on country music. James M. White, owner of the Broken Spoke, grew up on country music. James M. White, and the start of the Broken of the Broken of the Broken Spoke, grew up on country music. James M. White, and the Broken Spoke, grew up on country music was in the Usa. Affire the Spoke Spo Vest slawlys the local dances. The Louisiana Hayride and The Grand Ole Opry the Strate Mrs. Street in the family radio every week. James, like Alvin, cut his teeth while listening to Hank Williams, Bob Wills, Jimmy Rogers, Ernest rubb, and Webb Pjerce. These are just a few they loved and admired. James was in the U.S. Army, and while stationed in Okinawa, he longed and missed exast and Country Music. In 1964 when he was discharged, he knew what he wanted to do way to open a Texas style dancehall and cafe. This dream started to come true September 25, 1984 with the help of many good friends and family, construction began.

The Broken Spoke is a Texas Style Family Place. The business was good from the start and the word spread all over Texas, and soon all over the United States. It wasn't long before the customers were coming from all around the world. We've had movies, commercials, and videos filmed here. We've been world. We've had movies, commercials, and videos filmed here. We've been written up in London, England and Tokyo, Japan.

We were interviewed on the nationally known "Today" show. We were certified by the Texas Legislature and The Delaware House of Representatives as a good place to eat and have a good time. All this but, it's just a red rustic building and dirt parking lot, and a big live oak tree out front. It's not fancy, but it's damn sure country, and we're not changing nothing, its also the home of the best Chicken Fried Steak for miles around.

James would like to take his hat off to his wife, Annetta, she does a lot of the things that make a small business keep going, such as the bookkeeping, bartending, and keeping the employees happy, and many more not mentioned. She does it all and then some.

James M. White has always done his own band booking. Some of the famous stars he has had the privilege to book are Bob Wills, Ernest Tubb, Tex Ritter, Willie Nelson, Roy Aculf, and George Strait, James believes though he booked many of the famous stars, one of the smartest moves he ever made was about

many of, the famous stars, one of the smartest moves he ever made was about 15 years ago when he booked a young man from the Texas panhandle famed Alvin Crow. James has always kept a good relationship with the bands, and many friends have been made over the years. One of the best in his association with Alvin Crow and his wile, Stephanie.

James began wanting to write a song about The Broken Spoke some time ago, but after it was written, there was no question as to who he wanted to sing it. Alvin betteves in country music and lives it just a slames does. The combination of Alvin Crow and the Broken Spoke are like Chicken Fried Steak

James and Annetta White would like to take this time to say thanks, "Thanks a lot" for the many years of successful business and friendships

WE BUILT IT — WE RUN IT — WE'RE PROUD OF IT

ant Photo:

vip Crow on "Invest In Munchkins" dame's White, owner,

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Richie Stephens

POT OF GOLD RICHIE STEPHENS

SIDE A

- 1. EVERY TIME YOU'RE THERE
- 2. BODY SLAM
- 3. BLACK CINDERELLA
- 4. MOVE ON
- 5. IN LOVE WITH YOU



SIDE B

- 1. GO FOR NUMBER ONE
- 2. LOVE AINT NO HOLIDAY
- 3. POT OF GOLD
- 4. EVERY DAY
- 5. BABY (GOT TO LET YOU KNOW)

Everytime You're There WRITTEN BY H. TUCKER Music orranged by Handel Tucker and instruments. Handel Tucker and sole. Dean France and soles Dean France INCOMENSIAN WAY OF THE BY STEPHENSON D. SAITH D. BROWNE AND A. KELLY Music opposed by Donny Browne all Indian Played by Page By Danny Browne RACKOROUND VOCALES Brian Gold, Tony Gold, Diana King Tram Entermists of Abel Bill's back commission by Toras entermists of Useal Companies and Companies and Companies of the wow and ANALYSIS BLOCK CINDEREN BY F. DUNKIEY AND R. STEPHENSON, Music orronded by Hondel Turker DRIVER DRIVER PROGRAMMING, SIY DUNDAY BASE AND RETROARDS, Handel Tucker sax solo; Dean Fraier Rarmony, Twiggy Rackoround vocals; Twiggy Insid Dillerss in Just may suck understate it year different in) MOVE ON WRITTEN BY R. STEPHENSON AND E. BROWN RRUME SIY Dumber KEYBOARDS: Herbie Harris RACKOROUND VOCALS AND SEX.BOUNDS: Diana King TOMA UNITHISIS MC/MEN HEAS MUSIC COMMISSION BY TOWN ENTITYPISS WE COSCUP. IN LOVE WITH YOU WRITTEN BY R. STEPHENSON AND D. FOULKS. Music coronged by Richie Foulks and Sty Dunbar manuse and drawn PROGRAMMINO, Sly Dunbar Bass and Kryboards, Richie Foulks Backoround vocals, Richie Stephens Recorded by Anthony "Backes" Dolhouse man militists in Just MANS MICH UNIVERSITIES IN CALL COLUMNS IN CALL BASS, Richie Foulks, Additional Rrum Programming, Tony "CD" Kelly, Additional Bass, Nami (Greybeard), Background vocals. Richie Stephens, manufilms, sk./mm. MEANS RESECURAMENTERS IN TORMA PROTESTS INCLUSION/TOW MUSK/ISSUE MUSIC OTTO MESS AND AND W. MENDES Music orranged by Richie Foulks and Sty Dunbot drums and drum programming. Sty Dunbat ref mix retroards. Tony "CD" Kelly rackground vocals. Edit Suphers, Dion King suitesses/cess best in /dro coo THUS MUSIC PRICESOR BY, CHAIR POR OF GOLD WRITTEN BY R. STEPHENSON AND H. TUCKER Music orranged by Hundel Tucker all interauments played by Handel Tucker all in VOCALES, Richie Stephens, Diana King toma (supersisme, //mr mem's muse ambienther by toma (supersisme, //mr/ms/ms/muse, me. user) Everyday WRITTEN BY H. TUCKER Music amonged by Handel LUCKET DRUMS AND DRUM PROBRAMHING SIY DUNDAY KEYBOARD AND OTHER THEFRUMENTS; Handel Tuckey rackerburd vocales Richie Stephens 12/1958 855; St. 18510. Boby (Got To Let You Know) WRITTEN BY R. STEPHENSON AND D.BROWNE Music omnoged by Donny Browne ALL DISTRIBUTED BY Danny Browne BAP SECTION KEYBOARDS: Tony "CD" Kelly BACKORSUMD VOCALS: Junior Tucker, Nadine Sutherland: Coats King Rass printers M. Juni States and States a MICK PRESSES COMMISSIES IN TWO WOS MISTO LISCOLD IN ECCURATION EMPOREMENT. Paul Hussey, Anthony Backers Dolhouse, Andre "Dreddy Ranks" Tyrell, Tony "CD" Kelly, Snakie, Bobby Digital RECORDING STUDIOS. COACH RECORDING Studio, JA, Digital "B" Recording Studio, JA, Penthouse Recording Studio, JA and The Hit Factory, NYC ALL SENSE STREET BY Tony "CD" Kelly, and Clifton "Specialist" Dillon at The Hit Factory, NYC MEE EMOSPHERES TONY "CD" Kelly, Louis Alfred III, John Pace, Mike Thompson MASTERES BY Carlton Batts at Frankford Wayne Mastering Labs, New York, NY PAN CLUB DEFO. Raighs Merchandising 591 Vanderbilt Avenue, Suite 102 Brooklyn, NY 11238 MANAGE. MEDICAN Special Shang Muzik, Kingston, Jamaica Shang Inc., New York, NY SIY DUMBAR appears courtey of Island Records, Inc. PATRA appears courtery of Epic Records/Sony Music Entertainment, Inc. MAD CORR opport courtey of Columbia Records/Sony Music Ethintoinment, Inc. any numerous Jonathard Clark, DESIGN. Emilie Burnham, HAUSTRAFTER. Emilie Burnham, PROTECTION. Darius Anthony, expresses Tiffeny Scott encourse/Mark up: Kim Robey PRODUCED BY Clifton "Specialist" Dillon *PRODUCED BY Clifton "Specialist" Dillon and Danny Browne A&R DIRECTION/COORDINATION: Nodine Baker

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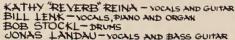


Shiver

SIDE ONE BETTER FOR YOU I'M GONNA HAYE FUN IF IT KILLS ME DEDICATED TO ALL ZIPP SIDE TWO (UUST ÄNOTHER) FOOL FOR LOVE MAUREEN I DON'T WANT YOUR WORLD







JEFF GUNN-LEAD GUITAR ON ALL SONGS RAY PLANTE - SAX SOLO ON FOOL FOR LOVE

PRODUCED BY - SHIVERS
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ENGINEERED BY - BOB BOTH, KAREN KOEHLER,
AND JAY BENDER

MASTERED AT - FRANKFORD - WAYNE LABS, PHILA, PA.
ROAD CREW - TOM "BUGMAN" STOCKL AND
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PHOTOGRAPHS BY - RALPH RICCARDI

COVER GRAPHICS BY-COBY+JEFF DILLY AND CAROL SMITH

A TOP TO THE PROPERTY OF THE P

SPECIAL THANKS TO; SAM SPRINGFIELD + "RADAR", JAKE + CAROLYN, MOLLY CHENOWETH, JAKE + FRAN, JANICE + ED SPRINGFIELD, "PRESTO", CATHY VAN NOST RAND, ZIGGY ROBBERG, BEN FRANKLIN, "UNCLE JOHN, BILL BRIND, MALIREEN, BARBARA PENDERGRASS, MITCH BLOCH, ED HORNE, THE COLONEL, CAROL SMITH, JOE'S SOUND + SALAMI CO., ARLENE ST. LAURENT JOANNE HONTALNO, PAR 3 LIGHTING, BOB LICHTHAN - HERCLIES SOUND, JOE ERRICO- MERLYN SOUND, DOUG- BRUCE OF TINAMIC SOUNDS LTD., GUR FRIENDS AT THE GROUND FLOOR, AND OF COURSE—ALL THOSE KIRGH GRILS!



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WARNING ALL DELICES AND A STATE OF THE ACT O







MY HEART'S SAYING YES

HEY



CRAZY IN LOVE

I COULDN'T HELP

Joe Bogan Yellik assisted by Russ Martin Sugliden & Keith Odle

Thanks to Sally Isaacson, Maggle McG Marcost, Jean Roberson & Ted Walker, Jr. for all truit keep

My deepest gratitude goes to all the talented mus-engineers and staff who gave so generously of the and energies to make this, my first abun possible? To say "thank you" to Even Stevens could only hal express how much file creativity, spirit and unfaite bellef in me has meant in making a lifelong dream.



TALL TALL TREES BATTLE OF LOVE REVENOOER MAN - SLAVE LOVER

IF I DON'T LOVE YOU WHITE LIGHTNING BIG HARLAN TAYLOR I WHY BABY WHY JAMBALAYA - SPARKLING BROWN EYES







This a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.



There are two sides to all great artists, and George Jones is no exception

The word 'novelty' is defined by Webster's Dictionary as a noun that signifies newness; something new strange or unusual. Although there isn't, there should be a novelty side to everyone and everything. George has proved this in his recordings and personal appearances. There is truly a great 'novelty' side to George Jones. Most of his biggest records have been ballads or 'heart' songs, although one of his biggest was a novelty type thing called "WHY BABY WHY." That record, several years ago, started George on that rapid zoom to stardom . . . and his star is still zooming hicher and higher each year.

Since "WHY BABY WHY" there have been many George Jones hits ... ballads and novelties... and regardless of which variety they are, his fans literally eat them up. He can completely 'bring the house down' with a tender ballad then turn around and really 'rip it up' with one of his famous novelty somes.

Many have asked, "Why does George do novelty songs when he is such anything else. Not only is he, himself, versatile, but he edraires and respects versatility in other artists. There are two sides to any great artist... the happy and the sad... and George is no exception. He loves a fast, up-beat novelty song. To be able to make someone feel the sadness and sorrow in a real 'heart' song when it is done as George can is not quite enough for him. He also wants to be able to make them laugh and be happy... and believe

me, he is able and he does make every audience laugh and enjoy themselves. He knows a good novelty song when he hears one and he also writes some great ones . . . for instance, "WHY BABY WHY." It was written by George and his co-writer, Darrell Edwards of Sabine Pass, Texas, on many great Jones records.

But in this abura you'll find some of George's biggest novelty records and also some that have never been released before. There's, of course, the great "WHITE LIGHTNING" written by the late Big Bopper, Jape Richardson. There's Roger Miller's "TALL, TALL TREES" and "BIG HARLAN TAYLOR." "THE REVENOOER MAN" is kind of an answer to "WHITE LIGHTNING." It was written by Donny Young. Incidentally, Donny and Royer do a lot of the singing on this album with George. And then, of course, there are a lew on here by George including "IF I DON'T LOVE YOU (GRITS AIN'T GROCERIES)" and naturally "WHY BAEY WHY." No George Jones album would be complete without it.

The world is full of George Jones fans and the number is growing every-day. Maybe, you're a new one. If so, welcome to the club. Whichever you are you're gonna' love this album . . . for this is truly "THE NOVELTY SIDE OF GEORGE JONES."

Ed Hamilton Nashville, Tennessee, Music City, U.S.A.

REVENOOER MAN (Donny Young), Tree I - shilphing Company, (BMI)	2:53
SLAVE LOVER George Jones, Glad Murie & Starday Recording & Publ. Co., (BMI)	. 2:14
TOO MUCH WATER (George Jones & Sonny James, Starrite Publ. Co., (BMI)	2:05
ESKIMO PIE George Jones, Starday Recording & Publ. Co., (BMI)	3:30
BATTLE OF LOVE (George James & Darrell Edwarder, Glad Music & Starday Music, (BMI)	2:36
SPARKLING BROWN EYES	2.00

WHITE LIGHTNING (J. P. Richardton), Glad Music, (BMI)	2:12
TALL TALL TREES (George Jones & Roger Miller), Starday Recording & Publ. Co., (BMI)	5:20
IF I DON'T LOVE YOU (GRITS AIN'T GROCERIES) (G. Jones & J. P., Richardson), Staring Recarding & Publ. Co. & Staring Publ., (BMI)	1:55
BIG HARLAN TAYLOR (Roser Miller), Tree Publishing Co., Inc., (BMI).	#:00
JAMBALAYA (ON THE BAYOU) (Hank Williams), Acay-Rase Publications, (BMI)	2.06
WHY BABY WHY	201



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DISC 1

	1. The Bridge Is Over	Boogie Down Productions	Landspeed	88	BPM
	2. Pu Tun Tun	El General	Gold Disc		BPM
•	3. Lean Back	Notorious B.I.G.	White/Import	95	BPM
	4. Lean Back	Tego	White/Import		BPM
5	5. Lean Back	Brooklyn Mix	White/Import	95	BPM
	6. When I Hold You Tonight	General Degree	General Degree	97	BPM
	7. Headsprung	LL Cool J	IDJMG		BPM

1. Live from the PJs X-Ecutioners Columbia 2. Breathe, Stretch, Shake Mase & P. Diddy Bad Boy 3. All Night Long DJ Scribbles & Fatman Scoop AV8 4. Ranners Delight Sugar Hill Gang Sugar Hill 5. Brass Monkey **Beastie Boys** Def Jam 6. Freak Cheri Dennis 7. Just Lose It **Fminem**

Bad Boy 120 BPM Interscope 121 BPM

Def Jam

Arista SRC/Universal

AV8

100 BPM

104 BPM

105 BPM

111 RPM

88 BPM 93 BPM

95 BPM

SHORT GUTZI Volume 6

Capleton & Method Man

DISC 2

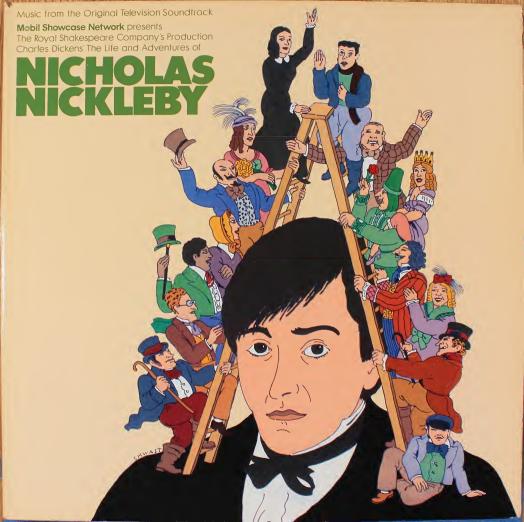
	2. Still Tipsy	J-Kwon
4	3. Lean Back (Remix)	Eminem
=	4. Roc-A-Way	V Smoove & Serg Sniper
	5. Oye Mi Canto	Boriqua Breaks
	6. Get Busy	Sean Paul & Fatman Scoop
	7. I Like (Remix)	Notorious B.I.G.

1. Wings Of The Morning

1. The Message
2. Get Crunk Shorty
3. Tempted To Touch
4. Jam On It
5. Drop
6. Lose My Breath
7. Culo

Boriqua Breaks	White/Import	90	RLM
Sean Paul & Fatman Scoop	AV8	100	BPM
Notorious B.I.G.	White/Import	100	BPM
Grand Master Flash	Sugar Hill	101	BPM
Fatman Scoop	AV8		BPM
Rupee	Atlantic	106	BPM
Newcleus	Sunshine	116	BPM
Timbaland & Fatman Scoop	AV8	117	BPM
Destiny's Child	Columbia	119	BPM
Pitbull	TVT	121	BPM

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y Richards as Kate Nickleby

The St. Paul's Cathedral Choi.







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His confidence underwent a further setback when the December 17, 1892 premiere of the staged ballet was received apathetically. The Nutcracker's initial limited success, however, was undoubtedly due to the choreography and not the music. Notwithstanding his rigorous demands, Petipa, who had been taken ill after rehearsals began, had assigned the ballet to an assistant, Lev Iranov, who, although gifted, did not share Pctipa's clear concept. Nonetheless, in spite of a lukewarm birth, the ballet's melodious charm soon captured public affection.

The suite is in eight movements, six of which are presented on this recording. 1. March. With the main subject given to the clarinets, horns and trumpets, a playful mood is established with rhythms emphasized by cymbals and the plucking of the cellos and

double-basses. 2. Dance of the Sugar-Plum Fairy. The whimsically appealing main theme is played by the celesta, a new instrument that had enchanted Tchaikovsky during a trip to Paris. Pizzicato strings provide the

accompaniment. 3. Russian Dance: Trepak, Wildly energetic, this characteristically Russian dance develops to a fast, energetic climax. 4. Chinese Dance, Two bassoons create an exotic mood of Chinoiserie. Flutes and piccolos sing out on high, embellished with

trills and flourishes. 5. Dance of the "Mirlitons." A trio of flutes dance the main subject followed by a contrasting figure for trumpets. This movement is sometimes (incorrectly) called the "Dance of the Reed Pipes," as "mirliton" is the French for both a type of cream pastry and a children's toy instrument often called a kazoo which, presumably, someone thought resembled a reed pipe.

6. Waltz of the Flowers. Following a seductive melody for horns, woodwinds and harp, the horns announce the principal theme which is then taken up by the clarinet. Other graceful themes are heard from the flute, oboe and strings. This lilting waltz was Tchaikovsky's personal tribute to Johann Strauss, Jr. and that composer's buoyant three-quarter-time dances.

It seems inevitable that Tchaikovskyin company with several other Romantic composers-would be attracted to William Shakespeare's bitter-sweet love story, Romeo and Juliet. Yet, the composer's interest in the play was not as natural a progression as one might have thought. Romeo and Juliet was brought to his attention by his friend. composer Mily Balakirey, who wrote out a detailed program and a corresponding outline of the musical form, including the series of keys he thought appropriate. Tchaikovsky completed the work in 1869. but, at the instigation of Balakirev who had a number of adverse criticisms, he revised it yet again and it is this final version that is now performed.

The fantasy-overture opens with a slow, hymnlike introduction for woodwinds, This describes the tranquility of Friar Laurence's cell, yet one is made conscious of an aura of tragic foreboding. This peace is soon disturbed by a stormy Allegro depicting the feud between the houses of Montague and Capulet. Following a somewhat lengthy hesitation, Romeo's radiant love music enters via muted violins and English horn. This is the popular D flat major theme which is reminiscent of Tchaikovsky's famous song None but the Lonely Heart. Juliet's response is also gloriously passionate in a beautiful . melody for muted, divided strings.

Once again the turbulent, agitated music of the family feud shatters the romantic mood. As the agitation builds to a climax, the heart-rending love music arises in the woodwind, then erupts in full orchestra. The timpany, then a sudden silence, suggest foreboding. The imminent tragedy to befall the lovers is depicted by a great outburst of fury in the orchestra. The love music, now heard as a despairing lament, rcappears and the overture draws to a close with an ominous timpani roll and a series of sharp orchestral chords.

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Zoltan Rozsnyai conducting the Philharmonia Hungarica

The story of the Philharmonia Hungarica's creation reads like a Hollywood scenario. creation reads like a Hollywood service, creation reads like a Hollywood service, Hungary, Many thousands of patriotic, freedom-loving Hungar isna fevolution, the opposition of foreign occupations the opposition of foreign occupation and pursuit of this read with the opposition of Austrian border.

A party of musicians, headed by a young orchestral conductor earrying his two-and-a-half year old daughter, arrives safely in Vienna half year old daughter, arrives safely in Vienna. The conductor immediately conceives the idea of forming an orchestra: a Hungarian refugee orchestra. He auditions over 800 emigre instrumentalists—many of whom played for Hungary's leading orchestra—before celetting the 80 he will fishion into a miffed, responsive orchestral instrument. For four years he conducts the orchestra as music director with Vienna as it is here. Vienna po ito hase

In both accomplishment and public accla-mation the ensemble's progressis rapid. Financial sustenance comes from a number of philanthropic sources, among them the Rockefeller and Ford Foundations. However, Rockefeller and Ford Foundations. However, the burning question upgermost in the minds of the component musiclans is the problem of the component musiclans is the problem of obtaining a permanent forms. When the orchestra is of ferred both a haven and citizen-ship by West Germanty, the majority wor to uccept. The conductor, bowever, decides to go to the United States as assistant conductor to Leonard Bernstein and the New York Philharmonia, A third shase of his career Philharmonic, A third phase of his career

In the course of bis American musical life he also becomes an American citizen—he serves as music director of the San Diego Symphony and conductor of the Tennessee Symphony, a position he currently holds.

position in currenty mous.

And the refugee orchestra that he created, the Philharmonia Hungarica, achieves international recognition via touris and hundreds of recordings for guelt prestigious labels as Decentings for the prestigious labels as Decentings for guelt prestigious labels as a Control (London), Telefunken, EMI, and Philips, As reciperat of numerous covered awards such as the Ground Fresh dudgee and the Grosser Doutscher Schallplattenpreis, the Philharmonia Hungarica is a favorite recording orchestra due to its clarity, cohesion and artistic flexibility. Our young conductor is, of course, Zoltan Our young conductor is, of course, Zoltan Rozanyai - former student of Dohanay, & Kodaly and Ferenceik. This series of recontings is, therefore, of patietinar significance as it reunities in front of the microphone, after a halus of nany years, the now world-famous orchestra with its creator and Conduing conductor. Of adultional significance is the fact that this reunion is being perpetuated in DIGITAL SOUND; the most sophisticated and faithful recording technique extant.

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here are professional commentators on matters musical who look down their noses at Peter Hyitch Tchaikovsky; yet his moody, magnificent. melodious music continues to delight audiences and attract musicians. One suspects that it always will. Always. extremely sensitive; misanthropic, and neurotic. Tchaikovsky lived a life of almost incessant introspection and forment, nervous in the presence of other people and terrified that outsiders would learn of his homosexuality. His greatest creative gift was the. absolute fundamental of music itself melody. He holds an honored place among the few composers who gave birth to a seemingly endless abundance of sensual. beautiful tunes. And his cultivated brilliance in orchestration enhanced those melodic gifts to voluptuous near-perfection.

Although the neuroticism and melancholy that haunted him throughout his comparatively short (1840-1893) life are reflected in his music, these dark feelings invariably emerge with sensitivity, lyricism and seductive beauty. It's difficult to . visualize what Tchaikovsky's music might have been like had his life and emotional makeup been relatively normal.

Considering the universal popularity of The Nuteracker-the ballet based on the French version by Alexandre Dumas, the elder, of a children's fantasy, The Nuteracker and the Mouse King, by E. T. A. Hoffman it seems inconceivable that Tchaikovsky was unable to drum up much enthusiasm for the subject matter. Commissioned by the famous Maryinski Theater of St. Petersberg, the ballet's gestation period was one of considerable frustration for the composer. The Russian Imperial Ballet assigned the renowned choreographer, Marius Petipa, to collaborate with Tchaikovsky, whereupon the autocratic Petipa insisted on dictating in the minutest detail the number of measures and the kind of music he wanted.

On March 19, 1892, several months before the complete ballet was produced. Tchaikovsky conducted a suite of excerpts and five of the eight movements were enthusiastically encored. Despite this positive reaction, the composer remained unassured.

chico debarge long time no see

side a

1. freedom (intro) 1:23 2. love still good 4:56

3. iggin' me 5:05 4. virgin 4:59

5. no guarantee 5:06

6. ms. wonderful 4:33 7. was it good 1:58

side b

1. physical train 5:53

2. trouble man 3:56 3. love jones 4:45

4. superman 4:11 5. one love 3:26

6. long time no see 4:10

LOVE STILL GOED (Chico DeBerge) (Joseph's DreamModat Song.WALEsongs BMD, SESAC) (JOSEPH ME (Chico DeBerge), El ORBERGE) (Joseph's Orenan/Modat Song.MALEsongs BMD, SESAC, El Music

DERFUL (Chico DeBargo, Anthony Scott) Organs/Reday Sengs/Multisongs BMG: SESAC, LII Fel Boy Gone

SOFEMANTARIES CHIN, SSAM, Byriam Masic, SESAC) SUPERMAN (Choo Chilarge) Coopin's Chroo Chilarge, El Gellerge (Coopin's Green) SME LIPT (Chroo Chilarge, El Gellerge) (Coopin's Green) SANJEMANDO UNIC, SESAC El Music, ASCAP El Music, ASSAP1 LENG TIME NO SEE (Chico DeBarga, James Henderson) LENG TIME NO SEE (Chico DeBarga, James Henderson)







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Fred Astaire Ginger Rogers "Shall We Dance"





Fred Astaire Einger Rogers

in "Swingtime" and "Shall We Dance"



Original Soundtrack Recordings

Side A SWING TIME (1937)

2. PICK YOURSELF UP

PICK YOURSELF UP

Vocal: Fred Astaire & Ginger Rogers
3. THE WAY YOU LOOK TONIGHT

Vocal: Fred Astaire
4. THE WALTZ IN SWING-TIME

THE WALIZ IN SWING-IIIV
 A FINE ROMANCE

Vocal: Ginger Rogers & Fred Astaire

6. BOJANGLES OF HARLEM

NEVER GONNA DANCE
 Finale

Side B SHALL WE DANCE (1936)

1. Overture

Overfure
 SLAP THAT BASS

SLAP THAT BASS Vocal: Fred Astaire

(I've Got) BEGINNER'S LUCK

4. THEY ALL LAUGHED

Vocal: Fred Astaire & Ginger Rogers
5. LET'S CALL THE WHOLE THING OFF

Vocal: Fred Astaire & Ginger Rogers

6. THEY CAN'T TAKE THAT AWAY FROM ME

Vocal: Fred Astaire
7. SHALL WE DANCE (Finale)

Vocal: Fred Astaire & Ginger Rogers

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FROM WHERE I STAND TOPICAL SONGS FROM AMERICA AND ENGLAND

PEGGY SEEGER

Kitty MacColl / Ewan MacColl / Calum MacColl / Neil MacColl



FROM WHERE I STAND

SUNG BY

PEGGY SEEGER

Kitty MacColl/Ewan MacColl Calum MacColl/Neil MacColl

SIDE 1

- Band 1 UP IN WISCONSIN (Don Lange, Barking Spider, arr.
- Peggy Seeger, N. MacColl) 4:40
- Band 2 DRAGLINES (Deborah Silverstein, ⊗ same, arr. Peggy Seeger) 2:50
- Band 3 VOICES FROM THE MOUNTAINS (by and @ Ruthie Gorton) 1:54
- Band 4 PLEASE MR. REAGAN (Peggy Seeger, © Ewan MacColl Ltd, arr. Peggy Seeger, N and C MacColl) 3:08
- Band 5 GRAPE-PICKERS TRAGEDY (by and ⊗ Jack Warshaw, arr. Peggy Seeger) 4:25
- Band 6 TAKE THE CHILDREN AND RUN (Don Lange, S Bark-Ing Spider, arr. Peggy Seeger and C. MacColl) 3:15
- Band 7 THIRD SHIFT (by and ⊙ Muriel Hogan, arr. Peggy Seeger and N. MacColl) 1:50

SIDE 2

- Band 1 CARGO OF DREAD (Don Lange, © Barking Spider, arr.
- Peggy Seeger and Calum MacColl) 2:13 Band 2 BLACK LUNG (by Hazel Dickens, ⊚ Happy Valley
- Music) 2:40
 Band 3 TAFT-HARTLEY (Charley King, ⊕ Pied Asp Music, arr.
- Band 3 TAFT-HARTLEY (Charley King, ⊕ Pied Asp Music, arr Peggy Seeger and N. MacColl) 3:14 Band 4 ARAGON MILL (by and ⊕ Si Kahn, arr. Peggy Seeger
- Band 4 AHAGON MILL (by and S S Kann, arr. Peggy Seeger and C. MacColl) 3:06

 Band 5 AGENT ORANGE (by and S Muriel Hogan, arr. Peggy
- Seeger) 4:50
- Band 6 ENOUGH IS ENOUGH (by Peggy Seeger, © Ewan Mac-Coll Ltd.) 5:06
- Band 7 THOUGHTS OF TIME (by Peggy Seeger, © Ewan Mac-Coll Ltd.) 3:10

PEGGY SEEGER has been singing and playing American lolkimusic all her tile. Brought up in Washington DC, she settled in England in 1958 when she began working and living with Ewan MacColi. She has made her till ea combination of singer, housewife, songwirter. Her daughter (ktt/y) 6 sings on this disc. Her sons Neilli (23) and Calum (19) are excellent guitarists. In case there is any contusion as to credits, the boys play the lead guitars.

Supporting accompaniment, Calum and Neili MacColl. Sound Engineer: Nick Godwin Recorded at Pathway Studios, London Production: Neili MacColl Cover photograph: Ewan MacColl

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DESCRIPTIVE NOTES ARE INSIDE POCKET

FROM WHERE I STAND TOPICAL SONGS FROM AMERICA AND ENGLAND SUNG BY PEGGY SEEGER VOCALS KITTY MacColl / Calum MacColl / Neil MacColl

Way back in 1956 I met an Israeli boy in Copenhagen. I was seeing the world from underneath a knapsack, a banjo and a guitar. He was on his way to Alaska to do a two-year stint in a logging camp. He was intrigued by the American folksongs that I had been brought up with. He knew very little about traditional music but when I told him I was intending to stay in England he said I'd have to get over the idea of singing American folksongs on stage. Stung by his equating the music I loved to a bout of influenza, I protested, but he insisted: "Your songs will become more English every year. They'll change because you change." I took this with many grains of salt and continued to sing the songs in two dozen countries over the two dozen years that followed.

The crisis didn't really hit me until the mid-1970's when I discovered that there were a number of my favorite indigenous American songs that I just never seemed to sing any more: Old Joe Clark, Cindy, and many of the banjo tunes. I was definitely leaning towards that section of American music which had originated in Britain, and indeed I became a fine ballad-singer. But I was a prime case of cultural displacement and disorientation. I had always been interested in industrial and protest songs and I now became interested in contemporary American topical music. Not having been brought up in a "traditional" setting (other than that

of sitting by the phonograph playing Carter family records) I had to start looking for roots. Lacking a proper southern drawl with which to do justice to a Sarah Ogan song, or the mid-Western laconic delivery necessary (to my mind) for The Ludlow Massacre, I drifted forward in time to the newer, urban-orientated songs, the kind of songs on this record. I need these musical ties that make me feel as if I am still part of the action of the land of my birth. They make it possible for me to continue singing the folksongs on stage. Songs like Taft-Hartley may now be part of history, but then so are Woody Guthrie's songs - and I am deeply indebted to the many writers whose songs I sing, for they make it possible for me to keep forging links in my cultural chain.

I speak with a kind of English accent now (Canadians ask me what part of Ireland I am from), but when I sing I slip naturally into American inflections. I write songs that have some American elements in them, but they arise from my British experience. I have included three of my own songs on the album because this is where I stand, where I live, with one foot in each country and a perspective that is mid-Atlantic.

> Peggy Seeger London, 1982

side one, band one

UP IN WISCONSIN (by Don Lange)

Up in Wisconsin, just the other day, They bombed a timber with a chemical spray; Wanted it cleared, didn't care how, Had to have a place to feed the cows ...

Up in Alaska, where the men are men, They hunt timber wolves from an airplane: Pelts don't bring but a dollar or two, Just enough to pay the pilot and the crew.

CHORUS: Lord I want to go back home, And fish those cold, crystal streams: O Lord, I want to go back home once again, Where the evergreens are green.

Way down south, in a bayou swamp, Alligator lived in a cypress stump; Poacherman comes with a hook and gun, Make a briefcase for a rich man's son ...

Farmer had a field of oats and hay Till they come to build another highway; Condemned his land, bought at their price, Made a concrete runway out of paradise. (CHORUS) They say somewhere just this side of hell, You might still find a big blue whale: They say somewhere in the land of love. You can hear the song of a mourning-dove ...

They say somewhere, maybe in the wild, They wouldn't napalm a little child; They say somewhere beyond the screams. You can still find an American dream. (CHORUS)

(Peggy and Neill on guitars)

side one, band two

DRAGLINES (by Deborah Silverstein)

Coalport, P.A. Just a little town, tucked too far away For anyone to know. But the folks born and raised For six generations working day by day Trying to keep themselves a home.

CHORUS: Draglines at my heart, They're tearing us apart And the mountainside where we were born, Must I weep and mourn for the land That took ten million years to form, Now all my eyes can see are just The bleeding scars across the mountainside, Across the mountainside.

For Additional Information About FOLKWAYS RELEASES

of Interest

write to



43 WEST 61 ST STREET NEW YORK, NEW YORK 10023



LAST NIGHT MICROGR PLAYING

(Yellen, Magidson and Fain)



1. DIANE (Erno Rapee)

- 2. WELL YOU NEEDN'T (Theolonious Monk)
- 3. WHEN I FALL IN LOVE (Young and Heyman)

MICROGROO PLAYING

Produced by: E. J. Robinson for Top Rank Records Ltd., Montego Bay Tel: 952-1216



Made in Jamaica Distributed by:

SANTA KETCH UP IN A

MANGO TREE

(Palemina & F. D'Aguilar)

FAITH D'AGUILAR

OF THIS RECORDING IS STRICTLY RECORDING IS

TOP BRANK

Produced by: E. J. Robinson for Top Rank Records Ltd., Montego Bay Tel: 952-1216



Made in Jamaica Distributed by:

SANTA VERSION
TOP RANK GANG

OF THIS RECORDING IS STRUCTLY ROUND.



ACK SCORPIO RECORDS

> Produced by: M. Johnson



Recorded/Dist/ by BLACK SCORPIO RECORDING STUDIO 30 Headley Ave., Kingston 20

Tel: 52363

PUBLISHED BY:

NEVER GONNA LET YOU DOWN RECORDING IS STRICTLY



BLACK SCORPIO

Produced by M. Johnson Published by Quite Land Publ.

(C) (P) 1991

Dist' by JET STAR RECORDS 115 Action Lane, London 1N.W.10 Tel: 019615818

Dist. by: V.P. RECORDS 17021 Jamaica Ave., Jamaica, New York 11432 Tel: 718-291-7058

> SIDE B 11871

DANNY THE AXE MAN

DANNY THE AXE MAN

PARAGON THIS RECORDING IS STRUCTULY PROPERTY.

KING OBSTINATE

Calypso Soca Reggae

33 1/3 RPM STEREO SIDE A



Grantay & Contraction

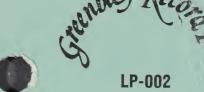
LP-002

- 1. fat man dance
- 2. use your head
- 3. Christmas in the West Indies

Ail songs composed and sung by Paul (King Obstinate) Richards
All rights reserved
Obstisd Music (PRS)
Arrangement Frankie McIntosh

KING OBSTINATE
Calypso
Soca
Reggae

331/3 RPM STEREO SIDE A



25 years a pan
 Antigua Independence
 D. C. Special

All songs composed and sung by Paul (King Obstinate) Richards All rights reserved Obstiss Music (PRS) Arrangement Frankie McIntosh KING OBSTINATE
Calypso
Soca
Reggae

331/3 RPM STEREO SIDE B



Granky Record

LP-002

fat man dance
 use your head
 Christmas in the West Indies

All songs composed and sung by Paul (King Obstinate) Richards All rights reserved Obstiss Music (PRS) Arrangement Frankie McIntosh



VPRD 351 A

Juvinile

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

RECORDS

Side 45 R.P.M.

Arranged & Produced by Steely & Clevie For S & C Productions

WATCH THE MATIE

(Sister Charmine)
SISTER CHARMINE

All Rights Reserved



RECORDS

VPRD 351 B



Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058



Arranged & Produced by Steely & Clevie For

S & C **Productions**

P © 1988



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Soul Survivor

DISCO 45

Dist. by:
Sonic Sounds
25 Retirement Rd.
Kingston 5
Tel: 92-61204
/62036

Side A

Made in Jamaica



Prod. by
A. Palmer
Arr. by
A. Palmer &
D. Richards

THE POWER OF LOVE

(S. Derouse, G.Mende, J. Rush, M.S. Applegate)

LEROY GIBBON

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SouL Survivor

DISCO 45



Dist. by: Sonic Sounds 25 Retirement Rd. Kingston 5 Tel: 92-61204

/62036

Side B

.viade in Jamaica

Prod. by
A. Palmer
Arr. by
A. Palmer &
D. Richards

PERSONALITY
(Adapted)
LEROY GIBBON

ALL RIGHTS RESERVED



VPRD-350-A

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058 RECORDS

Side 45 R.P.M.

Arranged & Produced by Steely & Clevie

For S&C

Productions

P © 1988

FIT INA BODY

(Sister Charmine)
SISTER CHARMINE

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RECORDS

VPRD-350-B

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058 Side B 45 R.P.M.

Arranged & Produced by Steely & Clevie For S & C Productions

VERSION

All Rights Reserved



WAYNE T.

STEREO
33 1/3 rpm
SIDE A
WT-0012
Pub.:

TNT Music/BM1
C.O.T.T.



1. TREMBLE

Written & Comp. by W. & A. THOMAS Arr. by LESTON PAUL

2. MASQUERADERS

Written: W. THOMAS

Melody: W. & A. THOMAS Arr. by KENNY PHILLIP

> Recorded at Sunset Studio & K.M.P. Music Lab T'dad

Mix & Edit at Crystal Sound, N.Y.

D istributed by

J & W Productions 2833 Church: Avenue Brooklyn, N.Y. 11226

(718) 693—9261 Fax: (718) 693—9271

Exec. Producer: W. THOMAS



WAYNE T.

STEREO 33 1/3 rpm SIDE B WT-0012 Pub.:

TNT Music/BM I



Mix & Edit at Crystal Sound, N.Y.

D 1stributed by J & W Productions 2833 Church Avenue Brooklyn, N.Y. 11226 (718) 693-9261 Fax: (718) 693-9271

Exec. Producer: W. THOMAS

1. WAYNE T'S MADNESS
Written & Comp. by
W. & A. THOMAS
Arr. by LESTON PAUL.

KENNY PHILLIP

- 2. D J'S TROUBLE MIX Prod. by: Rich Lamont
- 3. ACAPPELLA

Recorded at Sunset Studio & K.M.P. Music Lab T'dad



WAYNE T Stereo 33 1/3 rpm SIDE B WT-0013



Distributed by
J& W Productions
2833 Church Avenue
Brooklyn, N.Y. 11226
(718) 693-9261
Fax: (718) 693-9271

1. JESSICA (Dee' Pan Singing)
Panist: Jason

2. DREAM

WAYNE T Featuring SILKY SLIM

(Written by The Iseley Bros. - BMI)
Remix: Rich Lamont / Kezi Kez

For Bookings: (718) 342-3738 T'dad - (809) 653-1820



WAYNE Stereo 33 1/3 #pm SIDE A WT-0013

Mixed & Edited at

Crystal Sound Studio

Brooklyn, N. Y.

Eng.: Jon Evans

Executive Producer:

W. Thomas

J& W Productions 2833 Church Avenue Brooklyn, N.Y. 11226 (718) 693-9261 Fax: (718) 693-9271

JESSICA (D J'S QUEEN)

(Written & Composed by

W. Thomas)

Recorded at Sunset Studio, Tnad.

Arranged by Leston Paul

Drum Programming: Rich Lamont



CRIS GARCIA

Stereo 33 1/3 SIDE A *JW-129 L.P.*



Recorded A:
World Beat Studios
Tunapuna, Irinidad, W.I.
(809) 662-0/02

Pub.: World Publishing

© P C.O.T.T.

- 1. CHUTNEY BUFFALO
- 2. CHUTNEY BUFFALO Instr.
- 3. HOLD ON

All Songs Written by Chris Garcia Arranged by Ryan Romany

> J.W.RECORDS PRODUCTION INC. 2833 Church Ave., Booklyn New York 11226 Tel: 718-693-9261 Fcc: 718-693-9271



CRIS GARCIA

Stereo 33 1/3 SIDE B *JW-129 L.P.*



Recorded At:
World Beat Studios
Tunapuna, Trinidad, W.I.
(809) 662-0202

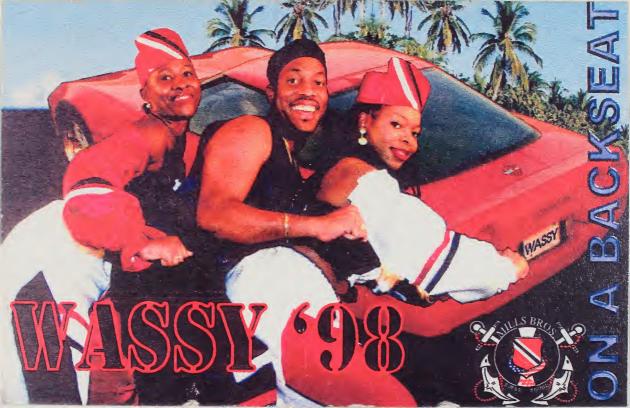
Pub.: World Publishing

© P C.O.T.T.

1. LUU CHANT 2. ROLL

All Songs Written by Chris Garcia Arranged by Ryan Romany

> J.W.RECORDS PRODUCTION INC. 2833 Church Ave., Brooklyn New York 11226 Tel: 718-693-9261 Fox: 718-693-9271



" WASSY"

A CHANKER PRODUCTION

A- SIDE

Executive Producers:

Christopher "Wassy" Bowen

& D J Spice



Distributed By
Krishna Chanker 718-848-6928
T & T M. Chankar 1-868-647-5214
Engineered by Charlies Recording Studio, NYC
Written by Barnett (Preacher) Henry & Wassy
Arrangeed by Frosty Brooks & George Victory
Recorded at Charlies Rec. Studio

Co-Sponsored BY TIRE CENTER, INC.

For pooking & Info. 01 718-3 2-5391

E-Mail SPICE @mailcity.com.

- 1. ON A BACKSEAT 4:53
- 2. WHEY MEH POSSE 5:01

" WASSY"

A CHANKER PRODUCTION

B-SIDE

Executive Producers:
Christopher "Wassy" Bowen
& D J Spice



Distributed By
Krishna Chanker 718-848-6928
T & T M. Chankar 1-868-647-5214
Engineered by Charlies Recording Studio, NYC
Written by Barnett (Preacher) Henry & Wassy
Arrangeed by Frosty Brooks & George Victory
Recorded at Charlies Rec. Studio
Co-Sponsored BY MIKE TIRE CENTER, INC.
For Bookings & Info.
Call 718-342-5391

E-Mail DJ SPICE @matlcity.com.

- **1. SPREAD OUT 4:23**
- 2. WAKE UP DE BUMSEE 5:45
- 3. ON A BACKSEAT (INSTRU.) BMI 4:46



331/2 RPM SIDE A **CLUB MIX STEREO** T/T 1029A RECORDED AT **POWER PLAY STUDIOS** LONG ISLAND CITY, NY













FREEDOM

LAMAR THOMAS/JUDY TAYLOR

THOM/TAY RECORDS 8 EAST 48TH STREET SUITE 4-A NEW YORK, NY 10017 212/753-2673 718/471-1315



331/2 RPM SIDE B RADIO VERSION/INSTRUMENTAL **STEREO** T/T 1029B RECORDED AT POWER PLAY STUDIOS LONG ISLAND CITY, NY



RADIO TIME - 4:10

INSTRUMENTAL TIME - 4:17 THOM/TAY MUSIC BMI 1986











FREEDOM

LAMAR THOMAS/JUDY TAYLOR

THOM/TAY RECORDS 8 EAST 48TH STREET SUITE 4-A NEW YORK, NY 10017 212/753-2673 718/471-1315



J. D. SUMNER AND THE EXCITING STAMPS QUARTEY Stamps Quartet

SLP6084 XSBV 130169 SIDE ONE



1. The Army Of The Lord	2:52
2. Life Is Worth Living	3:35
3. If Jesus is There	1:38
4. What A Wonderful Time	2:34
5. The Night Before Easter	4:18

PAFSSED BY COLUMBIA RECORD PRODUCTIONS



3. D. SUMNER AND THE EXCITING STAMPS QUARTET Stamps Quartet

SLP6084 XSBV 130170 SIDE TWO



1.	I've Been Born Again	2:03
2.	When God's Charlot Comes	2:04
	Walking With The Lord	3:35
4.	My Non-Stop Flight	2:45
5.	Cleanse Me	3:36

PRESSED BY COLUMBIA RECORD PRODUCTIONS

MICHAEL STANLEY

Side 1
STEREO
PROMO
Not For Sale
(from the LP
"MSB"
ST-17071)

TAKE THE TIME
(LONG VERSION)
(Michael Stanley)
Berna Music Co./Michael Stanley)
Berna Music Co./Michael Stanley)
Berna Music Co./Michael Stanley Music Co.—ASCAP
Engineer: Don Gehman

TAKE THE TIME
(LONG VERSION)
(Michael Stanley)
Berna Music Co./Michael Stanley Music Co.—ASCAP
Engineer: Don Gehman Produced & Arranged by the Michael Stanley Band and Don Gehman for MSG



331/3 rpm SPR0-9874



MICHAEL STANLEY

Produced & Arranged by the Michael Stanley Band and Don Gehman for MSG

331/3 rpm SPR0-9875



Side 2

STEREO
PROMO
Not For Sale
(from the LP
"MSB"
ST-17071)

TAKE THE TIME
(SHORT VERSION)
(Michael Stanley)
Bema Music Co./Michael Stanley Music Co.—ASCAP
Engineer: Don Gehman

Tourney

To Side 2



JADE

PRO-A-7285
PROMOTION ONLY.
NOT FOR SALE.



Side 1 33% RPM

PRODUCED BY ROBERT JERALD AND CASSANDRA MILLS

*Remixed by Dave Jacobson and Kevin Irving

*Mix Engineer: Jon Gass

Executive Producer: Cassandra Mills

From the Giant album Mind, Body & Song (4/2-24558)

EVERY DAY OF THE WEEK

1 Album Version 5:16

2 D.J. Extended Version* 5:45

(Antonina Armato/Robert Jerald/K. Miller)

Irving Music. Inc /Little Jerald Jr. Music/Armato Music Co./Ju-Ju Bee Music BM

@1994 Giant Records



JADE

PRO-A-7285
PROMOTION ONLY.
NOT FOR SALE.



Side 2 33% RPM

PRODUCED BY ROBERT JERALD AND CASSANDRA MILLS Executive Producer: Cassandra Mills

From the Giant album Mind, Body & Song (4/2-24558)

EVERY DAY OF THE WEEK (Jade-A-Pella) 3:56

(Antonina Armato/Robert Jerald/K. Miller)

Irving Music Inc /Little Jerald Jr Music/Armato Music Co./Ju Ju Bee Music BMI

@1994 Giant Records

PROMO ONLY 4 DEEJAY - LIMITED EDITION

Monica A. "Hope"

S.I.A.E. 33 RPM STEREO



A1. JTU Attack Mix 9:11

8 020219 074021

8 020219 074021

8 02086454630 - fax: *39 02 8645400.5

PROMO ONLY 4 DEEJAY - LIMITED EDITION

Monica A. "Hope"

S.I.A.E. 33 RPM STEREO





B1. JTV Dub Attack 9:27

8 020219 074021

8 020219 074021

8 020219 074021

PROMO ONLY 4 DEEJAY - LIMITED EDITION

Monica A. "Hope"

S.I.A.E. 33 RPM STEREO





C1. Ml's Carnival 5:55
C2. Ml's Carnival Dub Instrumental 6:34

8 020219 074021

8 020219 074021

8 020219 074021

PROMO ONLY 4 DEEJRY - LIMITED EDITION

Monica A. "Hope"

S.I.A.E. 33 RPM STEREO





D1. Ml's Carnival Dub 7:40
D2. Family Prayer Rmx 6:15

8 020219 074021

8 020219 074021

8 020219 074021

The Best of DUKE ELLINGTON

And His Famous Orchestra

THE STAR LINE

DUOPHONIC

FOR STEREO PHONOGRAPHS

ONLY

DTT-1602 (DTTI-1602)

- I. WARM VALLEY (3:21) (Duke Ellington)
- 2. ROCKIN' IN RHYTHM (4:31) (Ellington-Mills-Garney)
- 3. PRELUDE TO A KISS (2:59) (Ellington-Gordon-Mills)

(Ellington-Gordon-Mills)

4. SATIN DOLL (2:55)
(Duke Ellington)

5. CARAVAN (4:28)
(Ellington-Tizol-Mills)

The Best of DUKE ELLINGTON

And His Famous Orchestra

HE STAR LINE

DUOPHONIC FOR STEREO **PHONOGRAPHS**

ONLY

DTT-1602 (DTT2-1602)

- 1. FLAMINGO (3:40) (Ted Grouya-Ed Anderson)
- 2. IN A SENTIMENTAL MOOD (2:27) PEllington-Mills-Kurtz)
- 3. BLACK AND TAN FANTASY (5:10) (Duke Ellington-Bub Miley)

4. PASSION FLOWER (3:01)
(Billy Strayhorn-Milton Raskin)

5. BAKIFF (5:41)
(Tizol-Schwartz-Gallet)



BALLET CLASS WITH RONI MAHLER

331/3 R.P.M.



Side A #1081

PRE-BALLET VOLUME 3 BARRE

- 1-DEMI-PLIES
- 2—TENDUS
- 3-RONDS DE JAMBE A TERRE
- 4-GRANDS BATTEMENTS FRONT
- 5—GRANUS BATTEMENTS BACK
- 6-BATTEMENTS SERRES
- 7—GLISSADES
- 8-PASSES AND SMALL JUMPS

CENTER

9-WAKING UP (Stretching and Port de Bras)



BALLET CLASS WITH RONI MAHLER

331/3 R.P.M.



Side B #1081

PRE-BALLET VOLUME 3

CENTER (continued)

- 1—CIRCLES (Side Chasses and Skipping)
- 2—HAPPY FEET (Tendus and Passes)
- 3—THE BIG PARADE (Marching)
- 4—PUDDLES OF RAIN (Tip-Toe and Jumps)
- 5-THE MAGIC WAND (Self-Expression)
- 6—TOUCH-AND-GO (Chasses Forward)
- 7—GOOD-BYE FOR NOW (Waltz and Reverence)



JOHN BURKE and THE LAYMAN TRIO

JLP-141 A 30837 Stereo
A Jack Lynch
Production

- 1. BEAUTIFUL LIFE (2:16)
- 2. THANKS TO CALVARY (3:21)
- 3. WILL THERE BE ANY STARS IN MY CROWN (2:45)
- 4. I'LL TALK IT ALL OVER WITH HIM (2:23)
- 5. FATHERS HUMBLE PRAYERS (2:54)
- 6. GLORYLAND MARCH (1:57)
- **7. HE RAISED ME UP (2:25)**



JOHN BURKE and THE LAYMAN TRIO

JLP-141 B 30838



Stereo
A Jack Lynch
Production

- 1. JOURNEY'S END (2:54)
- 2. HOMELAND OF THE SOUL (2:22)
- 3. THANK GOD FOR MY CHRISTIAN HOME (2:58)
- 4. IF YOU DON'T LOVE YOUR NEIGHBOR (2:26)
- 5. TWO COATS (3:35)
- 6. I'LL HAVE A NEW LIFE (1:32)

STEREO



THE BEACH BOYS

B0022282-01



SIDE I

1. GETCHA BACK
M. Love – T. Melcher – 2:59

2. IT'S GETTIN' LATE
C. Wilson – M. Smith-Schilling – R. White Johnson – 3:26

3. CRACK AT YOUR LOVE
B. Wilson – A. Jardine – 3:36

4. MAYBE I DON'T KNOW
C. Wilson – M. Smith-Schilling – S. Levine – J. Lindsay – 3:53

5. SHE BELIEVES IN LOVE AGAIN
B. Johnston – 3:27

Under exclusive license to Capitol Records, LLC. universalmusicalted

STEREO



THE BEACH BOYS

B0022282-01



SIDE II

1. CALIFORNIA CALLING
A. Jardine – B. Wilson – 2:46

2. PASSING FRIEND
G. O'Dowd – R. Hay – 4:59

3. I'M SO LONELY
B. Wilson – 2:51

4. WHERE I BELONG
C. Wilson – R. White Johnson – 2:55

5. I DO LOVE YOU
S. Wonder – 4:20

6. It's JUST A MATTER OF TIME
B. Wilson – 2:19

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BOSSON ONE IN A MILLION (DANGE VERSION)







1. BOSSON ONE IN A MILLION (DANCE VERSION) 3:29

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TVT 6941-0P

BOSSON ONE IN A MILLION (BOSTROM)

SIDE B





ORIGINAL MOTION PICTURE SOUNDTRACK

1. BOSSON ONE IN A MILLION (BOSTROM) 3:33

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TVT 6941-0P

CONTINENTAL RECORDS

THE FOLKSINGERS OF WASHINGTON SQUARE

Anne Bird, autoharp, guitar; Alexander "Sandy" Bull, banjo; Logan English, guitar; Bruce Langhorne, fiddle, guitar, harmonica; Martin Lorin, guitar; Molly Scott, guitar

CLP-4010



Side 1

Introduction: THIS LAND (Guthrie)	
and NARRATION	
(Kelsey Marechal, speaker)	1:46
BIG BALL IN NASHVILLE	1:31
C. C. RIDER	3:27
THE SAILOR BOY	2:43
HOE-DOWN MEDLEY	3:07
BROOKLYN JOHN HENRY	3:14
THE E-RI-E CANAL	1:43
(83-2128)	

PRINTED IN U.S.A.

CONTINENTAL RECORDS

THE FOLKSINGERS OF WASHINGTON SQUARE

Anne Bird, autoharp, guitar; Alexander "Sandy" Bull, banjo; Logan English, guitar; Bruce Langhorne, guitar; Martin Lorin, guitar; Molly Scott, guitar

CLP-4010



Side 2

MEETIN' AT THE BUILDING	2:57
Canon: "NON NOBIS, DOMINE" (attributed to William Byrd)	1:40
I'M SAD AND I'M LONELY	3:12
HARD TRIALS	1:46
WANDERIN' BOY	3:23
TALKIN' SINGIN' BLUES	2:01
Grand Finale: THIS LAND (Guthri	e) 4:05 🤰
(33-3275)	-

PRINTED IN U.S.A.



MERCURY

NOW HEAR THIS!

MOMS MABLEY
Piano Accompaniment - Lloyd Mayers

Side 1



MONAURAL MG-21012

NOW HEAR THIS! - Part I - 14:45

All Material Originated and Copyrighted by Moms Mabley and Eddie Parton.

LENDOR. MERCURY RECORD CORPORATION



NOW HEAR THIS!

MOMS MABLEY

Piano Accompaniment • Lloyd Mayers

Side 2



MONAURAL MG-21012

NOW HEAR THIS! - Part II - 16:45

All Material Originated and Copyrighted by Moms Mabley and Eddie Parton.

LENDOR: MERCURY RECORD CORPORATION

J&M PRODUCTIONS

Dist. J&M ONE STOP RECORD 9401 Church Ave. Brooklyn, N.Y. 11212 718-345-1964 Side A

Recorded at WEST RECORDS (B'dos.)



DARLING 7:36

.... — Artist —

YOUNG EXPOSER

ARRANGER: Leston Paul

EX-PRODUCER: Young Exposer

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J&M PRODUCTIONS

Dist. J&M ONE STOP RECORD 9401 Church Ave. Brooklyn, N.Y. 11212 718-345-1964

Side B

Recorded at WEST RECORDS (B'dos.)



MOTHER TRINBAGO 6:57

--- Artist ---

YOUNG EXPOSER

ARRANGER : Leston Paul EX-PRODUCER : Young Exposer

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NO AUTORIZA SU ESCAUCION CURLOS

THE CAPITOL PROPERTY OF THE CA MUSICA ORIGINAL DE LA PELICULA "IRON EAGLE"

P) 1986 CAPITOL RECORDS, INC.



SLEM-1364 LADO

U. S. A.

1). - Q U E E N UNA VISION (*) - One vision -(Queen) 4:00 Producido por Queen / Mack

2). - KING KOBRA

AGUILA DE ACERO (NUNCA MENCIONES LA MUERTE) • Iron eagle (Never say die) • 3:28 (J. Hooker-D. Hitchings) Producido por Jake Hooker y Duane Hitchings para Pasha

3). - ERIC MARTIN

ESTOS SON LOS BUENOS TIEMPOS • These are the good times • (Myles Hunter) Producido por Richie Zito

4). - KATRINA AND THE WAVES

CASA DE LOCOS - Maniac house - 4:54 (Kimberley Rew) Producido por Katrina and The Waves y Pat Collier

5). - GEORGE CLINTON INTENSO - Intense - 4:30 (George Clinton)

Producido por George Clinton 1985 Raincloud Productions Ltd./ Queen Productions Ltd.



EMI CAPTIOL DI NOVINI MUSICA ORIGINAL DE LA PELICULA "IRON EAGLE"

CAPITOL RECORDS, INC. U. S. A.

HEGHD EN MEXICO A



SLEM-1364 LADO

1). - D | O ESCONDETE EN EL ARCOIRIS (***) 3:55 · Hide in the rainbow - (R. Dio · J. Bain) Producido por Ronnie James Dio

2). - HELIX DEMASIADO TARDE 3:06 - It's too late -(P. Hackman - J. Dexter) Producido por Tom Tremuth

3). - ADRENALIN CAMINO DE LOS GITANOS (***) 4:28 - Road of the gypsy - (Adrenalin) Producido por Vini Poncia

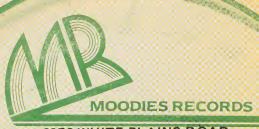
4). - U R G E N T EL AMOR TE PUEDE HACER LLORAR (**) 4:18 - Love can make you cry - (M. Kehr-D. Kehr-I. Hunter) Producido por Jim Steinman de una produccion original

5). - THE JON BUTCHER AXIS ESTE FURIOSO FUEGO - This raging fire -(Bob Halligan, Jr.) 4:06 Producido por Spencer Proffer para Pasha (**) 1985 Manhattan Records

1986 Tri Star Pictures, Inc.







3976 WHITE PLAINS ROAD BRONX, NEW YORK 10466 (212) 654-8368



Produced by: Earl Moodie



Pub.: Warner Bros. Music ASCAP

SIDE A L 001

DON'T TURN ME AROUND

(A. Hammond / D. Warren)

OWEN GREY



3976 WHITE PLAINS ROAD

BRONX, EW YORK 10466 (212) 654-368



Produced by: Earl Moodie



Pub.: Warner Bros. Music

SIDE B

VERSION

125th STREET BAND

CROSS ROADS RECORDS SHADOWMANIA

STEREO 33 1/3 RPM SIDE A CRR 003-EP



PUB.: McGarland Music

© P 1996

Distributed by in United States of America
J.W.RECORDS PRODUCTION INC.
2833 Church Ave., Brooklyn
New York 11226
Tel: 718-693-9261 Fax: 718-693-9271

- 1. HOP RABBIT (6:36)
- 2. TREAT THE LADY NICE (5:24)

Produced & Arranged by Vincon Bodey & Carl Bracer's renderson

CROSBY Music CENTRE: 54 Western Main Road, St. James Tel: 6227622/3814

CROSS ROADS RECORDS

SHADOWMANIA 2

STEREO 33 1/3 RPM SIDE B CRR 003-EP



PUB.: McGarland Music

© P 1996

Distributed by in United States of America
J.W.RECORDS PRODUCTION INC.
2833 Church Ave., Brooklyn
New York 11226
Tel: 718-693-9261 Fax: 718-693-9271

- 1. MR. BROWN (6:18)
- 2. **DONKEY DAYS** (5:57)

Produced & Arranged by Winston Bailey & Carl "Beaver" Henderson

Distributed by in Trinidad & Tobago CROSBY MUSIC CENTRE 54 Western Main Road, St. James Tel: 6227622/3814





AICAN ME CRAZY

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SIDE A JMC 1151

ANDY STEVENSON





1. BILLIE JEAN - Whoa Kean

(Copyright Controlled)

2. BILLIE JEAN INST. - Andy Stevenson (Soca M.J.) 3.U-N-C SEE - Andy Stevenson (Soca M.J.)

4. U-N-C SEE INST. - Patrick Gordon

4. U-N-C SEE INST. - Patrick Gordon

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JAMAICAN ME CRAZY

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SIDE B IMC 1151

PETER LEWIS & MACHEL MONTANO





1. I'VE GOT 2. I'VE GOT -Instrumental 3. I'VE GOT -Ruffmix 4. I'VE GOT -Accapella

(Written by PETER C. LEWIS/MACHEL MONTANO/ANASTAS HACKETT)
Recorded at Caribbean Sound Basin, Trinidad, W.I.
Producer: Peter C. Lewis
Arranger: Anastas Hackett (Nas-T Hackett)
Background Vocals: Karla Gonzales, Peter C. Lewis
Engineers: Shawn Poland, Zahir Khan
COPYIONICATION is a Violation of applicable laws.

5th AVENUE SOUTH SOUTH Presents.

SIDE A

A MEGA-BYTE
PRODUCTION
Or Information
Phone:
61204/62036
FAX: 92-69243

Produced & Arranged by: 5th AVENUE SOUTH

1. VOCAL

BASS & DRUMS

BASS & DRUMS WITH SAMPLE

WE WANT TO PARTY (Flourgan/Red Dragon/Red Rose)

Featuring

FLOURGAN/RED DRAGON/RED ROSE



Produced & Arranged by 5th AVENUE SOUTH



- VARIATION
- 2. ACAPELLA
- 3. DRUMS
- 4. VOCAL MIX 3

SIDE B

A MEGA-BYTE PRODUCTION For Information Phone:

61204/62036 Fax: 92-69243



O'JAYS BACK STABBERS

PZ 31712 STEREO



SIDE 1 AL 31712 @ 1972 CBS Inc.

- 1. WHEN THE WORLD'S AT PEACE
 - Gamble Sigler Hurtt -
- 2. BACK STABBERS
 - L. Huff G. McFadden J. Whitehead -
 - 3. WHO AM I -B. Sigler P. Hurtt-
 - 4. (THEY CALL ME) MR. LUCKY
 - K. Gamble L. Huff -

- K. Gamble - L. Huff
5. TIME TO GET DOWN

- K. Gamble - L. Huff
6. TIME TO GET DOWN

- K. Gamble - L. Huff
CBS Records / CBS, Inc., 51 West 52 Sweet.



O'JAYS BACK STABBERS

PZ 31712 STERFO



SIDE 2 BI 31712 @ 1972 CBS Inc.

1. 992 ARGUMENTS - K. Gamble-L. Huff - J. Whitehead - G. McFadden-2. LISTEN TO THE CLOCK ON THE WALL - K. Gamble - L. Huff -

J. Whitehead - G. McFadden -3. SHIFTLESS, SHADY, JEALOUS KIND OF PEOPLE -K. Gamble - L. Huff -J. Whitehead - G. McFadden-

J. Whitehead - G. McFadden4. SUNSHINE -B. Sigler - P. Hurtt5. LOVE TRAIN -K. Gamble L. Huff
CBS Records / CBS, Inc., 51 West 52 Sweet.



LOU DONALDSON SIGNIFYIN'





SIDE 1 (12603)

- SIGNIFYIN° Donaldson: Arc Music, BMI
- 2. TIME AFTER TIME Styne & Cahn: Sands Music, ASCAP
- 3. SI SI SAFRONIA Donaldson: Arc Music, BM!

LPS-724

LPS-724

CORP. GROUP CO. DIV. OF INT CORP.



LOU DONALDSON SIGNIFYIN'





SIDE 2 (12604)

- 1. DON'T GET AROUND MUCH ANYMORE Ellington & Russell: Robbins Music, ASCAP
- 2. I FEEL IT IN MY BONES Donaldson: Arc Music, BMI
- 3. COPPIN' A PLEA Donaldson: Arc Music, BMI

LPS-724

LPS-724

CORD GROUP CO. DIV. OF INT.



DISCO 45

Distributed by SONIC SOUNDS 25 Retirement Road Kingston 5 MADE IN IAMAICA

> Rhythm track Stevie & Cleavie



Produced by
I. Laing
Tommy Cowan
(P)(C) 1985
RAVE MUSIC
Side A

RETURN OF THE DON

(D. THOMPSON)

PINCHERS



DISCO 45

Distributed by SONIC SOUNDS 75 Retirement Road Kingston 5 MADE IN JAMAICA

Rhythm track
Stevie & Cleavie



Produced by
I. Laing
Tommy Cowan

(P)(C) 1988

RAVE MUSIC Side B

M

VERSION



JUMMY RECORDS



P © 1991

Distributed By: John's Records 109 St. Marks Pl. NY, NY 10009 (212) 982-0678 (212) 977-5282

Gold Finger (718) 526-0598

Produced By: King Jammy's Recording Studio Tel: 92-38880

FROM ME HOLD HIM

Ninja Man

015-A

JUMUNUS RECORDS

M

M

P @ 1991

Distributed By: John's Records 109 St. Marks Pl. NY, NY 10009 (212) 982-0678 (212) 977-5282

Gold Finger (718) 526-0598

Produced By: King Jammy's Recording Studio Tel: 92-38880

VERSION

Fatman & Snakie

PC PRODUCTIONS

PETER HUMPHREY JUMP SPREAD OUT

COMPOSED BY: Peter Humphrey
ARRANGED BY:Peter Humphrey
& Martin Calliste
PC - 006A

STEREO 33 RPM



SEQUENCED AT: LAM MIDI Studio SEQ. ENG. Martin Calliste RECORDED AT: Ian London Recording REC. ENG.: Ken Wallace

MIX ENG.: Ken Wallace, Martin Calliste

SIDE A

- JUMP SPREAD OUT, featuring Lloyd D Stif
- 2. RIDE DE RIDIM
- 3. PUM PUM SHORTS (INST)

Mfg. & Dist by PC Productions (718) 531 4440, 301 559-6954

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PC PRODUCTIONS

PETER HUMPHREY JUMP SPREAD OUT

COMPOSED BY: Peter Humphrey ARRANGED BY:Peter Humphrey & Martin Calliste PC - 006A

STEREO 33 RPM



SEQUENCED AT: LAM MIDI Studio
SEQ. ENG. Martin Calliste
RECORDED AT: lan London Recording
REC. ENG.: Ken Wallace
MIX ENG.: Ken Wallace, Martin Calliste

SIDE B

- 1. PUM PUM SHORTS
- 2. DOH COME SO FAST
- 3. RIDIM

Mfg. & Dist by PC Productions (718) 531 4440, 301 559-6954

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PR 588

JUMP 'N THE SADDLE BAND

33 1/3 RPM

LP VERSION

STEREO



A SIDE

IT SHOULD'VE BEEN ME

(Memphis Curtis) Progressive Music Publishing Co., BMI Vocal/ST-PR-46079-SP/3:05 Produced by T. C. Furlong, Barney Schwartz and Mike Rasfeld From Atlantic LP 80141 "JUMP 'N THE SADDLE BAND"

® 1984 Atlantic Recording Corp.

PROMOTIONAL COPY

NOT FOR SALE

AWARNER COMMUNICATIONS CONFERD

AWARNER C



michael

CTE9101-1

THE BROTHER IN ME



SIDE A 33¹/₃ RPM

MICHAEL STACY

THE BROTHER IN ME

- 1. CLUB MIX 6:06
- 2. RADIO MIX 4:03
- 3. MIAMI MIX 1:16

(©) MICHAEL STACY MUSIC/ASCAP
Written and Produced by MICHAEL BURKET/ASCAP
Mixed by MYKE L. and MICHAEL STACY
Edited by RANDY WARD
Mastered by DICK CHARLES

BOOKING INFO: (212) 518-2843

MANUFACTURED & DISTRIBUTED BY CT ENTERTAINMENT

(©) 1991 CT ENTERTAINMENT

NEW YORK, NY (212) 518-2843

ATLANTA, GA (404) 333-6743



SIDE B 331/3 RPM CTF 9101-1

MICHAEL STACY

THE BROTHER IN ME **BPM 111**

- 1. DUB VERSION 5:41
- 2. A CAPPELLA:38

MY IMAGINATION 3:38

RPM 112

(C)(R) MICHAEL STACY MUSIC/ASCAP Written and Produced by MICHAEL BURKET/ASCAP Mixed by MYKE L. and MICHAEL STACY Edited by RANDY WARD Mastered by DICK CHARLES

BOOKING INFO: (212) 518-2843

MANUFACTURED & DISTRIBUTED BY **CT ENTERTAINMENT** (C)(R) 1991 CT ENTERTAINMENT NEW YORK , NY (212) 518-2843 ATLANTA, GA (404) 333-6743



ATLANTIK Stereo 33 1/3 RPM SIDE A JW 123 LP ATLANTIK CARNIVAL '97

Distributed by in United States of America
J.W.RECORDS PRODUCTION INC.
2003 Church Ave., Brocktyn
NEW York 11226

Fiel: 718-673-9261 Fox: 718-693-9271

Executive Producers:

Cliff Harris, Junior "Ibo" Joseph & JW Production

- 1. HORM SONG
- 2. NOT GUILTY
 - 3. MOVEMENTS
 - 4. ALL ABOARD (Instru.)

Distributed by in Trividad & Tobogo CROSBY MUSIC CENTRE 54 Western Main Road, St. lames Tel: 6227622/3614



ATLANTIK CARNIVAL '97

ATLANTIK Stereo 33 1/3 RPM , SIDE B JW 123 LP



Distributed by In United States of America J.W.RECORDS PRODUCTION INC. 2833 Church Ave., Brooklyn New York 11226 Tel: 718-693-9261 Fox: 718-693-9271 **Executive Producers:** Cliff Harris, Junior "Ibo"

Joseph & JW Production

- 1. ALL ABOARD
 - 2. BEND DOWN
 - 3. DANCING
 - 4. BEND DOWN (Remix)

Distributed by in Trinidad & Tobago CROSBY MUSIC CENTRE 54 Western Main Road, St. James Tel: 6227622/3814



Mixed by C.D. KELLY

Distributed by:

Distributed by: V.P. RECORDS 89-05 138 Street, Jamaica, N.Y. 11435 Tel: 718/291-7058 Fax: 718/658-3573 IN FLORIDA 5869 S.W. 21st. Street, W. Hollywood, Fl.33023 TEL: (305)966-4744

Produced & Arr.by

. SPECIALIST DILLON

SM-001-A

WHAT A DIFFERENCE "A DAY MAKE"
(Adapted)
JACK RADICS



Produced & Arr.b C. SPECIALIST DILLO Mixed by C.D. KELL

Distributed by: V.P. RECORDS 89-05 138 Street, Jamaica, N.Y. 11435 Tel: 718/291-7058 Fax: 718/658-3573 IN FLORIDA

5869 S.W. 21st. Street W. Hollywood, Fl.3302 TEL: (305)966-4744

SM-001-B



VERSION







A SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"Young & Sexy"
Lyric F/Loon (J Records)

"Just A Friend"

Mario (J Records)

"I'm Cool"

Hustle Child (Elektra)

"Tonite I'm Gonna Let It Go"

Syleena Johnson (Jive)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM



B SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"Hardcore Pt.2"

Seth Marcel Feat. Jadakiss (Onpoint)

"How Do You Like 'Em Boyee "

Connekt 4 (Onpoint)

"Diamenz"

Do or Die (Virgin)

"Get Money, Get More"

Suave Smooth (Headquaters) Suave Smooth (Headquaters)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM



C SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"Love & Friendship"

Scarface (Virgin) "High Voltage"

Linkin' Park (Warner Brothers)

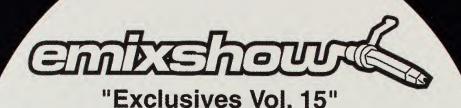
"Best Luv Story"

Demello F/Mobb Deep (Warner Brothers)

"Holla Back"

SK (Warner Brothers)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.



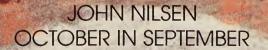
D SIDE



FOR PROMOTIONAL USE ONLY NOT FOR SALE

"So Damn Hood"
Crooked I (The Row)
"My D***, My Sack"
Too Short (Jive)
"Work That Pole"
BeatNuts (Landspeed)
"Early In The Game"
Naam Brigade (Artist Direct)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.



SIDE ONE

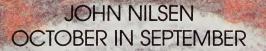
OCTOBER IN SEPTEMBER
SALMON ROCK
MUSIC BOX
UNDERSEA
EARTH AND SKY

BMI 4:05 BMI 402 BMI 3:55 BMI 3:49

BMI 2:41

SM 4198

PRODUCED BY GUTHRIE THOMAS
FOR SARAH MARIS PRODUCTIONS
EAGLE RECORDS, ALL RIGHTS RESERVED
GUTHRIE THOMAS PUBLISHING/MAGIC WING MUSIC. BMI.



SIDE TWO

ANGLES
ROMANCE
FALL PSALM
QUIET WINTER
THREE RIVERS

BMI 4:12 BMI 3:21 BMI 2:33 BMI 4:38

BMI 5:39

SM 4198

PRODUCED BY GUTHRIE THOMAS
FOR SARAH MARIS PRODUCTIONS
EAGLE RECORDS, ALL RIGHTS RESERVED
GUTHRIE THOMAS PUBLISHING/MAGIC WINGS MUSIC. BMI.

Philo 🕙

BILL STAINES "Redbird's Wing"

SIDE A



PH-1118 (47328)

1. REDBIRD'S WING 3:25

2. A PLACE IN THE CHOIR 2:20

3. HEART ALONE 3:03

4. BIRD IN THE WIND 3:30

5. SUNNY ROAD 3:43

All compositions Bill Staines/Mineral River Music BMI except track 2 which is Bill Staines/Mineral River Music BMI and Nosam Music, BMI

Produced by Mason Daring and Bill Staines

O TOWNDER RECORDS CORPORATION

Philo 🔾

BILL STAINES "Redbird's Wing"

SIDE B



PH-1118 (47328)

1. GAMBLER'S GAME 3:04

2. YELLOWSTONE WINDS 3:58

3. FIRST LULLABYE 2:48

4. THE SHORES OF PRUDHOE BAY 4:05

5. SPIRIT SONG 3:45

All compositions Bill Staines/Mineral River Music BMI Produced by Mason Daring and Bill Staines

® '987 ROUNDER RECORDS CORPORATION

DOS TIEMPOS BAJO UN MISMO TONO

VICO-C JOSSIE ESTEBAN

RECORDS

PRIME 1007 © ® 1990

LADO A

Blanca Mundo Artificial El Amor Existe La Recta Final

DOS TIEMPOS BAJO UN MISMO TONO

VICO-C JOSSIE ESTEBAN

RECOINDS



PRIME 1007 © ® 1990

LADO B

Que Cante La Esperanza Me Acuerdo She Likes My Reggae Viernes 13 Parte I Music From The Original Soundtrack
"Kismet"

MCA RECORDS

MCA-1424 MCA 5293



SIDE 1

1. FATE 2:20 ASCAP

Performed by Howard Keel

2. NOT SINCE NINEVEH 2:56 ASCAP

Performed by Dolores Gray

3. BAUBLES, BANGLES AND BEADS 4:00 ASCAP

Performed by Ann Blyth

4. STRANGER IN PARADISE 5:18 ASCAP

Performed by Ann Blyth and Vic Damone

5. GESTICULATE 4:08 ASCAP

Performed by Howard Keel

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by Robert Wright

and George Forest

Web. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA UNIVERSAL OF THE PROPERTY OF T

Music From The Original Soundtrack "Kismet"

MCA RECORDS

MCA-1424 MCA 5294



SIDE 2

1. NIGHT OF MY NIGHTS 2:40 ASCAP Performed by Howard Keel 2. BORED 2:45 ASCAP Performed by Dolores Gray

3. THE OLIVE TREE 2:54 ASCAP Performed by Howard Keel

4. RAHADLAKUM 3:30 ASCAP Performed by Howard Keel

5. AND THIS IS MY BELOVED 3:15 ASCAP Performed by Howard Keel, Ann Blyth and Vic Damone

6. SANDS OF TIME 1:39 ASCAP

Performed by Howard Keel

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by Robert Wright

and George Forest

NC MED BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL

Broken Spoke Records

ALVIN CROW **Pure Country**

SIDE ONE Produced by Joe Gracev



33 1/3 RPM Stereo #001 (NR 17697-1)

- 1. FIDDLER'S LADY 2:06 (Alvin Craw)
- 2. WINE ME UP 3:39 (F. Young - B. Deaton)
- 3. LIVING ON MEMORIES 3:28 (Alvin Crow)
- 4. DYNAMITE DIANA 2:42 (Alvin Crow)
- 5. SANDS OF TEXAS 2:21
- 6. C. (Roger C. (Roger C. SPOKE RECORDS) ALL RIGHTS RESERVED 6. ONE FOOT IN THE GRAVE 2:21

Broken Spoke Records

ALVIN CROW Pure Country

SIDE TWO Produced by Joe Gracev



33 1/3 RPM Stereo #001 (NR 17697-2)

- 1. BROKEN SPOKE LEGEND 3:55 (James White) (Intro by James White)
- 2. BIG BALL'S IN COWTOWN 3:21 (Hoyle Nix)
- 3. FADED LOVE 4:40 (B. Wills/J. Wills)
- 4. BRING IT ON DOWN TO MY HOUSE 3:20 (Vocal: Leon Rausch, Arr. Alvin Crow)
- 5. YOU SEND ME 3:21

ALL RIGHTS RESERVED

6. S. K. Lloyu,

KENSPOKE DECORDS

Shang



POT OF GOLD RICHIE STEPHENS SHG-636106

Produced by CLIFTON'

"Specialist" DILLON

EVERYTIME YOU'RE THERE

Distributed by SONIC SOUNDS LTD

> Side A MADEIN

(H. Tucker) (2) **BODY SLAM ***

JAMAICA (R. Stephenson, D. Smith,

D. Browne, A. Keliv) BLACK CINDERELLA

(3)

(E. Dunkley, R. Stephenson)

(4) MOVE ON

(R. Stephenson, E. Brown)

(5) IN LOVE WITH YOU (R. Stepnenson, R. Foulks)

All Rights Reserved



POT OF GOLD RICHIE STEPHENS SHG-636106

Produced by CLIFTON

"Specialist" DILLON
Distributed by
SONIC SOUNDS LTD

MADE

(f) GO FOR NUMBER ONE (R. Stephenson, S. Dunbar) LOVE AIN'T NO HOLIDAY MADE IN JAMAICA

[JA (2)

(6. Jobson, W. Jobson, W. Mendes)

Side B

D (3) POT OF GOLD
(R. Stephenson, H. Tucker)

(4) EVERYDAY
(H. Tucker)

BABY (GOT TO LET YOU KNOW)
(R. Stephenson, D. Browne)

All Rights Reserved



QBL-2216



Lado A

JUAN VICENTE TORREALBA Y SUS TORREALBEROS-INSTRUMENTAL

ARPA-Joropo-Eduardo Serrano POR UN ADIOS-VALENCIA-Valses-J. V. Torrealba BELLA DE VENELULA PASILLANEANDO-Pasaje-La Riva BESOS EN MIS SUEÑOS-Vals-Augusto Brandt MUSICA MAS PURA MOTIVO MARGARITEÑO-Cantar Popular MIRTMA-Pasaje-J. V. Torrealba



MOSAICO LLANERO-Pasajes-Augusto Bracca TUVE UN AMOR-Pasaje-J. V. Torrealba

MANBEL-Flamenco-J. V. Torrealba

ESTEREOFONICO

PURA Y BELLA



P1981 Electric Beaver Music (BMI)



SIDE 1 33 1/3 RPM

Shivers

1. BETTER FOR YOU (3:22) (Lenk/Reina)

2. I'M GONNA HAVE FUN IF IT KILLS ME (4:16) (Reina/Lenk)

> Produced by Shivers Jamesburg, NJ 08831

Warning, "Unauthorized reproduction prohibited."
Manufactured and Printed in U.S.A.



CAT 12253
P1981 Electric Beaver
Music (BMI)



SIDE 2 33 1/3 RPM



- (JUST ANOTHER) FOOL FOR LOVE (3:46) (Reina/Lenk)
- 2. MAUREEN (3:08) (Lenk)
- 3. I DON'T WANT YOUR WORLD (3:00) (Lenk/Reina)

Produced by
Shivers
Jamesburg, NJ 08831
Warning, "Unauthorized
reproduction prohibited."
Manufactured and
Printed in U.S.A.



STEREO

THE MOTORS

1. DANCING THE NIGHT AWAY 6:33 -N. Garvey - A. McMaster-2. FREEZE 4:31

-N. Garvey - G. Hann - A. McMaster-

-N. Garvey - G. Hann - A. McMaster-3. COLD LOVE 4:49
-N. Garvey - G. Hann - A. McMaster-4. PHONEY HEAVEN 4:08
-N. Garvey - G. Hann - A. McMaster-VCBS Records / CBS Inc. / 51 W. 52 Street.





Crazy in Love Hillary Kanter



Side A Stereo MHL1-8521-A

1 My Heart's Saying Yes (H. Kanter E. Stevens) 3:45

2 Good Night for Falling in Love (E. Stevens-

E. Rabbitt-D. Malloy) 3:08

3 Hey (J. Iglesias-G. Belflore-

M. Balducci-R. Arcusa-

English Lyrics: N. Newell) 3:51

Produced by Even Stevens for ESP Productions, Inc.

TM(s)® RCA CORP.—MADE IN U.S.A. ® 1984 RCA RECORDS



Crazy in Love Hillary Kanter



Side B Stereo MHL1-8521-B

1 I Need to Fall in Love Again (P. Overstreet-E. Stevens) 2:41

2 Crazy in Love (E. Stevens-R. McCormick) 3:39

3 I Couldn't Help Myself (E. Stevens-B.J. Walker, Jr.) 2:21

Produced by Even Stevens for ESP Productions, Inc.

TM(s)® RCA CORP.—MADE IN U.S.A. ® 1984 RCA RECORDS



THE NOVELTY SIDE OF GEORGE JONES

SR-60793 Side 1 A Stereophonic High Fidelity Recording

- 1. REVENOOER MAN 2:33
- 2. SLAVE LOVER 2:10
- 3. TOO MUCH WATER 2:07
- 4. ESKIMO PIE 2:30
- 5. BATTLE OF LOVE 2:36
- 6. SPARKLING BROWN EYES 2:32

AYING HIGH



THE NOVELTY SIDE OF GEORGE JONES

SR-60793 Side 2 A Stereophonic High Fidelity Recording

- 1. WHITE LIGHTNING 2:42
- 2. TALL TALL TREES 2:20
- 3. IF I DON'T LOVE YOU (Grits Ain't Groceries) 1:55
- 4. BIG HARLAN TAYLOR 2:00
- 5. JAMBALAYA (On The Bayou) -2:06
- 6. WHY BABY WHY 2:11

AYING HIGH

LONG



(S. Lugar) - Big Bite Music 1980 - ASCAP OSHA DON'T CARE - 2:36 (S. Lugar) - Big Bite Music - ASCAP

5. Lugar) - Big Bite Music - ASCAP

5. BRAND NEW - 3:38
(S. Quinn) - Big Bite Music 1982 - ASCAP

6. GIVE ME BACK MY HEART - 3:32
(S. Quinn) - Big Bite Music 1982 - ASCAP

7. Po

8. Quinn) - Big Bite Music 1982 - ASCAP

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9. Quinn - Big Bite Music 198

STEREO
33 1/3 RPM

Side Two
202010B NEW YEAR'S EVE COUNTDOWN - 1:50 (The Sharks) TONIGHT - 3:18 (S. Lugar & S. Quinn) - Big Bite Music 1982 - ASCAP DO YOU REMEMBER? - 3:06 (S. Lugar) - Big Bite Music 1982 - ASCAP CAUGHT ME ON THE RUN - 3:04 5. GIRL ON 1. (S. Zero) - Big Bite 1... (S. Zero) - Big Bite 1... (S. Zero) - Big Bite Music 1982 - ASC. (S. Zero) - Big Bite Music 1982 - ASC. (S. Zero) - Big Bite Music 1982 - ASC. (D. Wougle & N. Maddaloni)

SHORT CUTZ!

(6) DISC 1 SIDE A

The Bridge Is Over . Boogie Down Productions . 88 BPM
Pu Tun Tun . El General . 90 BPM
Lean Back . Notorious 2.I.G. . 95 BPM
Lean Back . Tego . 95 BPM
Lean Back . Brooklyn Mix . 95 BPM
When I Hold You Tonight . General Degree . 97 BPM
Headsprung . LL Cool J . 100 BPM

FOR PROFESSIONAL DJ'S ONLY XSC06-1A

SHORT CUTZ!

6

DISC 1 SIDE B



Live from the PJs . X-Ecutioners . 100 BPM
Breathe, Stretch, Shake . Mase & P. Diddy . 104 BPM
All Night Long . DJ Scribbles & Fatman Scoop . 105 BPM
Rappers Delight . Sugar Hill Gang . 111 BPM
Brass Monkey . Beastie Boys . 116 BPM
Freak . Cheri Dennis . 120 BPM
Just Lose It . Eminem . 121 BPM

SHORT CUTZ!

6

DISC 2 SIDE A



Wings Of The Morning . Capleton & Method Man . 88 BPM
Still Tipsy . J-Kwon . 93 BPM
Lean Back (Remix) . Eminem . 95 BPM
Roc-A-Way . V Smoove & Serg Sniper . 95 BPM
Oye Mi Canto . Boriqua Breaks . 96 BPM
Get Busy . Sean Paul & Fatman Scoop . 100 BPM
I Like (Remix) . Notorious B.I.G. . 100 BPM

SHORT CUTZ!

6

DISC 2 SIDE B

The Message . Grand Master Flash . 101 BPM
Get Crunk Shorty . Fatman Scoop . 104 BPM
Tempted To Touch . Rupee . 106 BPM
Jam On It . Newcleus . 116 BPM
Drop . Timbaland & Fatman Scoop . 117 BPM
Lose My Breath . Destiny's Child . 119 BPM
Culo . Pitbull . 121 BPM

FOR PROFESSIONAL DJ'S ONLY XSC06-2B

MUSIC FROM THE ORIGINAL TELEVISION SOUNDTRACK

THE LIFE AND ADVENTURES OF NICKOLAS NICKLEBY

MUSIC AND LYRICS BY STEPHEN OLIVER
MUSICAL DIRECTOR HARRY RABINOWITZ

1982 PRIMETIME TELEVISION/RM PRODUCTIONS

SBL 12583 STEREO

SIDE ONE





OVERTURE/LONDON
HOME IN DEVONSHIRE
DOTHEBOYS' HALL
JOURNEY TO PORTSMOUTH
THE FAREWELL WALTZ
THE MANTALINI CHASE
WEDDING ANTHEM
PATRIOTIC SONG

Under License from MGM/UA HOME ENTERTAINMENT GROUP RECORD DIVISION

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MUSICAL DIRECTOR HARRY RABINOWITZ

P 1982 PRIMETIME TELEVISION/RM PRODUCTIONS

SBL 12583 STEREO

SIDE TWO





THE MILLINERS' SEWING ROOM SIR MULBERRY HAWK MRS. GRUDDEN'S GOODBYE THE WITITTERLY GAVOTTE AT THE OPERA THE CHEERYBLE BROTHERS CHRISTMAS CAROL

Under License from MGM/UA HOME ENTERTAINMENT GROUP RECORD DIVISION



OD 18137

THE WIZ

The Super Soul Musical "Wonderful Wizard Of Qz"

1. PROLOGUE (0:20)





ONE

(P) 1975 ATLANTIC

- 2. THE FEELING WE ONCE HAD (3:36)
- 3. TORNADO (3:25)
- HE'S THE WIZARD (3:19)
- 5. SOON AS I GET HOME (3:25)
- 6. I WAS BORN ON THE DAY BEFORE YESTERDAY (3:20)
- 7. EASE ON DOWN THE ROAD (2:26)
- 8. SLIDE SOME OIL TO ME (2:21)
- 9, I'M A MEAN OLE LION (1:41)

except Tornadu' by Timothy Graphenreed & Harold Wheeler.

(QD-A-75336 1 PR)

(QD-A-75336 1 PR)





QD 18137

THE WIZ

The Super Soul Musical "Wonderful Wizard Of Oz"

1. BE A LION (4:03)





TWO

(P) 1975 ATLANTIC

- 2. SO YOU WANTED TO SEE THE WIZARD (1:53)
- 3. WHAT WOULD I DO IF I COULD FEEL (2:53)
- 4. DON'T NOBODY BRING ME NO BAD NEWS (2:30)
- 5. EVERYBODY REJOICE (2:48)
- 6. Y'ALL GOT IT! (2:14)
- 7. IF YOU BELIEVE (2:17)
- 8. HOME (FINALE) (3:31)

Music & lyrics by Charlie Small's except "Everybody Rejoice" by Luther Vandross.

(QD-A-753362 PR)

(QD-A-753362 PR) Music & Ivrics by Charlie Small's





Chico DeBarge Long Time No See



Love Still Good Recorded By: Jea.

NYC Assisted By: Gabe Ch.
Iggin Me Co-Produced By: El De.
El DeBarge Recorded By: An.
Mixed By: Jean Marie Ho.
Virgin Background Vocals: Jack.
Assisted By: Lys Recorded At: Uniqu.

No Guarantee Ao.
Chico DeBarge, El DeBarge, C.
Recorded By: Michael Gilbert, Andrew
Red Zone Studios, Burbank, C.
Studios, CA A.
Ms. Wonderful Recorded.
Studios, N.
Was It Good (Interfude) Recorde.
Soundcastle Recording.
Assisted By: Gabe Thomas Assisted By: Gaben Horvat at Assisted By.
Mfd. & Mixed By.
Mfd. & Mixed By.
Mixed By Intro) 1:23
In Good 4:52
In Me 5:03
Irgin 4:59
Guarantee 5:06
S. Wonderful 4:33
It Good (Interlude) 1:58
Los Angeles, Unique Recording,
Assisted By: Ryan Hewitt
Jound Vocals:
Journal & Ed Miller
Journal & E Love Still Good Recorded By: Jean Marie Horvat & Ed Miller Recorded At: Soundcastle Recording, Los Angeles, Unique Recording, NYC Assisted By: Gabe Chiesa, Lys Mixed By: Jean Marie Horvat at Sony Studios, NYC Assisted By: Ryan Hewitt Iggin Me Co-Produced By: El DeBarge All Music Performed By: Chico & El DeBarge Background Vocals; Chico DeBarge & El DeBarge Recorded By: Andrew Brown Assisted By: Bryny Reilly Recorded At: Red Zone Studios, Burbank CA Mixed By: Jean Marie Horvat & Chico DeBarge at Sony Music Studios, NYC Assisted By: Ryan Hewitt Virgin Background Vocals: Jack Knight & Chico DeBarge Co-Produced By: Jack Knight Recorded By: Ed Miller Assisted By: Lvs Recorded At: Unique Recording Studios, NYC Mixed By: Jean Marie Horvat at Song Music Studios, NYC Assisted By: Melonie Jones

No Guarantee Additional Production By: El DeBarge Background Vocals: Chico DeBarge, El DeBarge, Chris Jackson Guitar: Wah Wah Watson Bass: Freddie Washington Recorded By: Michael Gilbert, Andrew Brown Assisted By: Daniel Wierup Recorded At: Battery Studios, NYC, Red Zone Studios, Burbank, CA Mixed By: Jean Marie Horvat at Soundcastle Recording Studios, CA Assisted By: VIctor McCoy, Gabe Chiesa

Ms. Wonderful Recorded & Mixed By: Jean Marie Horvart at Sony Music Studios, NYC Assisted By: Brian Vibberts

Was It Good (Interlude) Recorded By: Jean Marie Horvat & Ed Miller Recorded At: Soundcastle Recording, Los Angeles, Unique Recording, NYC Assisted By: Gabe Chiesa, Lys Mixed By:

Jean Horvat at Sony Studios, NYC Assisted By: Ryan Hewitt





Chico DeBarge
Long Time No See

1. Physical Train 5:53
2. Trouble Man 3:56
3. Love Jones 4:45
4. Superman 4:11
5. One Love 3:26
6. Long Time No See 4:10
7. Outro :30

Physical Train Background Vocals: Chico DeBarge. El DeBarge Recorded By: Michael Gilbent, Jean Maniel Horvat Assisted By: Daniel Wienp. Aaron Lepley, Gabe Chiesa Recorded At: Battery Studios, NYC Soundcastive Studios, Los Angeles, CA Mixed By: Jean Marie Horvat at Sory Music Studios, NYC Assisted By: Brian Vibberts Trouble Man Recorded At: Mixed By: Jean Marie Horvat at Sory Music Studios, NYC Assisted By: Brian Vibberts Superman 80B By: Shand Gulden Assisted By: Daniel Wienp. Recorded At: Battery Studios, NYC Assisted By: Daniel Wienp. Brian Piberts Superman 80B By: Shand Gulden Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered By: Shand Gulden Resorted By: Andrew Brown Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered By: Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Daniel Wienp. Brodered At: Battery Studios, NYC Assisted By: Brodered At: Battery Studios, NYC Assisted By:

S.H. Release No. 28

5. H. 2028 9ah N. Hook Release No. 28 Fred Astaire in "Shall We Dance" Rogers and "Swingtime"

© @ 1980 Sandy Hook Records

moday

Side A

S.H. Release No. 28

Fred Astaire in Shall We Dance Rogers and "Swingtime"

Side B

nphone michael

(a) (b) 1980 Sandy Hook Records

STEREOPHON/C

WE WERE HAPPY THERE

GEORGE HOWE & CARL DAVIS

DECCA •

DL 75145 SIDE

7-LNMG 135

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. Pax Britannica THE EMPIRE BUILDER

2. Nanny Hawkins BOY

3. Extracts of letters by Julian Grenfell (The Lost Generation) "High Wood"

4. "The Girls of Nineteen-Twenty-Six" GIRLS

PRODUCED BY MIKE LEANDER RECORDED IN ENGLAND

STEREOPHON/C

WE WERE HAPPY THERE **GEORGE HOWE & CARL DAVIS**

NEFFA

Markefections ASCAP DL 45 SIDE

7-LNMG 1560

REG. U.S. PAT. OFF. MARCA REGISTRADA • MER'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S. A

1. Extract from "The Civil War in Spain"

2. Vergissmeinicht GOODNIGHT SUGAR

3. Extract from "English History 1914, 1945" WELL DONE

4. I AM A PAPER BAG

5. From "Recessional"

PRODUCED BY MIKE LEANDER **RECORDED IN ENGLAND**

limited



unlimited



Critique







THROW THE GROOVE DOWN

2A1 Roach's UNImix

2 Roach's UltiDub

5'46

5'17

Reviousl by Tim Robertson for Utimo Pred

Add T Production by Sean Paddison & Elation France

281 Voice of the Underground Mix

5'45

2B2 Monster Mix

6°58

App's Production & Remin. by Costanting Minmaster Paddicatio & Majorato Jazzonia: Vaccion (81) Martin Minister Acrolin (80) for vaccio of the Lindonesiana Productions.

Produced by Wilde & De Coster P 1994 Radikal Records

HALL TOTAL STREET



limited



unlimited











NO LIMIT '94

4A1	Cultured Club Mix	6'00
4A2	Cultured Dub	5'39
4A3	Planet Beats	1'57
4B1	Planet N.Y.Mix	5'22
4B2	Freestyle DrumApella	4'57
1B3	Planet Miami Mix	5'25

Add'l Production & Remix by Jurgen Korduletsch & Paul Harlyn Biddle for Radikal Records

Produced by Wilde & De Coster
P 1994 Radikal Records
HAL 12544 X





DISCO 45

SIDE A CR-1980

Publishers KH Music (P) 1979



Mfg. by Record Specialists T'dad. Ltd.

CARNIVAL COMING Part One (R. Hilaire)

COUNT ROBBIN

Arr. by Art De Coteau Prod. by Eilis Chow Lin On



DISCO 45

SIDE B CR-1980

> Publishers KH Music (P) 1979



STEREO

Mfg. by Record Specialists T'dad. Ltd.

CARNIVAL COMING Part Two

(R. Hilaire)

COUNT ROBBIN

Arr. by Art De Coteau Prod. by Ellis Chow Lin On

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 331/3 RPM

FROM WHERE I STAND **Topical Songs from America and England**

sung by Peggy Seeger supporting vocals, Kitty MacColl, Ewan MacColl, Calum MacColl supporting accompaniment, Calum and Neill MacColl

SIDE ONE



FW 8563 A stereo

1. UP IN WISCONSIN (Don Lange, © Barking Spider, arr. Peggy Seeger, N. MacColl) 4:40

2. DRAGLINES (Deborah Silverstein, © same, arr. Peggy Seeger) 2:50

3. VOICES FROM THE MOUNTAINS (by and @ Ruthie Gorton)

4. PLEASE MR. REAGAN (Peggy Seeger, © Ewan MacColl Ltd, arr. Peggy Seeger, N. & C. MacColl) 3:08 5. GRAPE-PICKERS TRAGEDY (by and © Jack Warshaw, arr.

Peggy Seeger) 4:25 6. TAKE THE CHILDREN AND RUN (Don Lange, © Barking

Spider, arr. Peggy Seeger and C. MacColl) 3:15

7. THIRD SHIFT (by and @ Muriel Hogan, arr. Peggy Seeger and N. MacColl) 1:50

P @ 1982 Folkways Records and Service Corp.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 331/3 RPM

FROM WHERE I STAND

Topical Songs from America and England

supporting vocals, Kitty MacColl, Ewan MacColl, Calum MacColl supporting accompaniment, Calum and Neill MacColl

SIDE TWO



FW 8563 B stereo

 CARGO OF DREAD (Don Lange, © Barking Spider, arr. Peggy Seeger and Calum MacColl) 2:13

2. BLACK LUNG (by Hazel Dickens, © Happy Valley Music) 2:40

3. TAFT-HARTLEY (Charley King, © Pied Asp Music, arr. Peggy Seeger and N. MacColl) 3:14

 ARAGON MILL (by and © Si Kahn, arr. Peggy Seeger and C. MacColl) 3:06

5. AGENT ORANGE (by and © Muriel Hogan, arr. Peggy Seeger) 4:50

 ENOUGH IS ENOUGH (by Peggy Seeger, © Ewan MacColl Ltd) 5:06

7. THOUGHTS OF TIME (by Peggy Seeger, © Ewan MacColl Ltd) 3:10

P © 1982 Folkways Records and Service Corp.